

Motion Picture Studio

The Official Organ of the Kinema Club

Vol III No. 111

Saturday, July 21, 1923

Twopence

To Film Players

DO you realise that most people know you by your face and not by name?

HOW many times have you—like members of the ordinary public—recognised faces on the screen without knowing the names of the players?

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WE have frequently heard producers and casting assistants trying to recall the names or addresses of experienced people, and vainly seeking them.

A PRODUCER may know every one of his small part people on the floor, but be unable to get them again when he wants them.

OF course, every firm should keep thousands of photographs systematically filed—but how many firms maintain this once universal practice?

WE have lately heard complaints from actors and actresses that they have lost work because they could not be found.

IS there a moral?

THERE is. *The Motion Picture Studio*, which is now seriously regarded as the organ of British Motion Picture Production, is the only periodical devoted to the interests of British Firms, British Producers, British Film Players, Cameramen, and Technical and Studio Craftsmen of all kinds.

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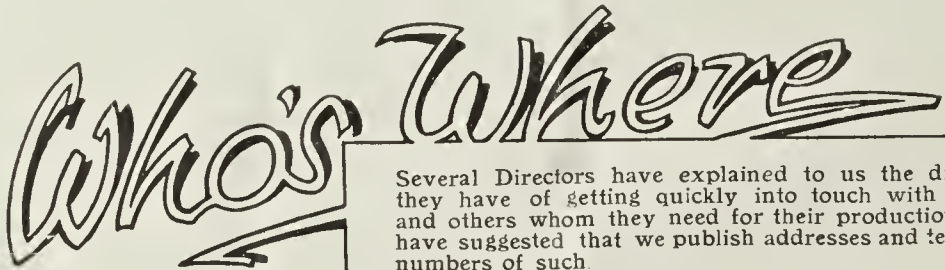
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and others whom they need for their productions, and
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More Film "Schools"

IS it coincidence, or can it be cause and effect? Within a fortnight of the booming of Margaret Leahy (a stunt now deservedly dead let us hope) three new film "schools" sprang up in the West-End of London, and we hear of others in the provinces. It would almost seem that the promoters of at least two of these precious concerns for fleecing the public are awake to the opposition which this journal and the Kinema Club are offering to their licences; for they are at the present moment (unless, indeed, their activities have been curtailed by the authorities) carrying on illegally without that necessary formality—a cool procedure which we do not think will last long, in any event. Presumably they are alive to the risk they are running, but hope to make hay while the heat-wave lasts.

* * *

Fleeced and Deluded Girls

IN the last few days we have spoken to several young girls who have parted rather trustfully with sums ranging from five to thirteen guineas for alleged "tuition" at one of these parasitic institutions which subsist (at the expense of the Industry's prestige) on the credulity of the uninformed public. How long this sort of thing is going to last it is impossible to say. There is no possible way of preventing screen-smitten girls from parting with their savings to these gentry. All that can be done is to scotch the activities of these schools as quickly as they become known; and as the promoters must now be prepared for opposition to their licences, they are evidently out to snatch as many fees as possible before exposure and cessation of operations. It is really abominable that they should find it possible to carry on even for a brief period. The public are the

sufferers. Their excusable lack of acquaintance with the real conditions of the film industry makes them the easier prey. The specious and flagrant lies they are told by glib rogues would be ludicrous if they were not at the same time heartless, and we shall continue to use every effort to stem the growth of all quack schools with every weapon in our power, confident in the support not only of our readers, but of every section of the Industry.

* * *

Fewer "Stars"

THOSE who advocate (and practise) the inclusion of an American star in British pictures in order to sell the finished production in the Transatlantic market have been criticised adversely in several quarters, and have also stated their case for what it is worth—and it certainly is a case. We would suggest to them for consideration, however, a growing tendency in American pictures to do without the magic of the star's name. There is no sign which would lead one to believe that the booming and exploitation of big players' names and personalities is on the road to extinction. We do not think this will ever come about, any more than it will eventuate in the world of the theatre. But there is certainly a tendency to make "no-star" pictures in America—even if some of these pictures are called "all star"! In the face of this, and of the sale of "This Freedom," it does not appear to us that the starring of an American player is a *sine qua non* for the success of a British production on the other side. We never thought that it was—and we think still less that it is now.

* * *

The Play's the thing, but—

THEORETICALLY, we believe in the abolition of stars altogether—but that is when we are merely considering a film as a medium of story-expression. The proper casting of a well-written scenario should take no account whatever of any qualifications other than suitability of the players for the parts. But it is useless to pretend that the commercial success of films does not depend to a large degree upon the exploitation of personality, and that the name of a star does not mean more to the potential spender of ninepence than does the title of the picture. At the same time we welcome the starless picture. It gives other players a chance to become known—and perhaps become stars themselves, because they will not, under such conditions, be subordinated to one or two dominating personalities who use most of the available footage. The star-less film is likely, indeed, to afford more scope for varied, sound and all-round acting than the picture which is little more than a

flimsy vehicle for a big name. It wants much more careful casting, too; and we should like to see an improvement on this head in many British pictures.

* * *

Broadcasting on Films

WE lately had occasion to criticise the British Broadcasting Company over their lending themselves to the furtherance of the Leahy stunt—a lapse from their wise policy of discouraging wireless advertising which could only arise from their being unaware of the nature of the interlude. It is, therefore, with more than formal pleasure that we congratulate them upon securing for future talks on film-topics that excellent discourser, G. A. Atkinson, the capable and often pungent film-critic of the *Daily Express* and *Sunday Express*. His appointment is at least a guarantee against the future uninformed misuse of wireless on film subjects.

* * *

Healthy Dissatisfaction

AS a refreshing set-off to the inordinate vanity of certain producers—English and American—who take unto themselves the supreme credit and responsibility for the moral uplift alleged to be due to their pictures, and who would rather perish than admit any ideal or goal in film-making higher than their last picture, it is good to listen to M. L'Herbier. This thoughtful and capable French director says: "We are spectators ourselves, learning something every day." He scouts the theory that the film theatre is essentially a relaxation for the least cultured portion of the masses, and contends, with some justice, that the popular taste can be catered for side by side with the artistic requirements of the more exacting sections of the public. It is, indeed, the masses themselves who are much more susceptible to really artistic ideas than many producers—and showmen—are apparently willing to believe. Of all the mentalities in filmdom, save us from the man who regrets the avowed necessity of "playing down" to the gallery.

* * *

Another Fraudulent "Producer"

COUNTLESS people in the Industry will learn with something more than equanimity of the conviction and imprisonment of Sydney Webber Northcote, reported on another page. This adventurer has had too long a run, and owes money to more people than we have the space to enumerate, both among the trade and the outside public. Such persistent and heartless adventurers are a blight on our social fabric and a danger to the Industry to which they have little or no claim to belong.

HIGH LIGHTS

Intimate Studio and Club Gossip

Captain C. C. Calvert starts for Scotland this week-end to commence the first exterior scenes of the new Gaumont production of "Bonnie Prince Charlie." His two principals have names to conjure with, being none other than Ivor Novello, recently returned from his engagement in America under D. W. Griffith, and Gladys Cooper in the opposite role of Flora Macdonald. The company will first proceed to the Isle of Arran.

Sinclair Hill is to direct the George Robey picture which will follow "Don Quixote." The subject is entitled "Widow Twan-Kee," which sounds strongly suggestive of "Aladdin." The word Twan-Kee, by the way, does not appear in the Arabian Nights version of the famous pantomime tale, but I think I am correct in stating that it was invented by that fertile burlesque writer of the 'eighties, Henry J. Byron, in an "Aladdin" travesty. Sinclair Hill, by the way, wrote the scenario of "Don Quixote," now being actively directed by Maurice Elvey.

Arthur Rooke is now on the final scenes of the new Granger-Davidson picture, "M'Lord of the White Road." The story, which is set in the vivid days of the Regency, is adapted by Kinchen Wood from the novel by Cedric Fraser. Victor McLaglen has one of the finest parts he has ever played, and Marjorie Hume, who has now completed all her scenes, tells me she has never been so satisfied with a part before. Leslie Eveleigh has managed to get some unusually effective pieces of double-exposure work into the picture.

Graham Cutts, now returned from some carefully chosen Continental locations, began the interior scenes of "Children of Chance" the title of which is now "The Awakening," at Islington this week. The picture, as my readers know, is the second production featuring Betty Compton, and the supporting cast is an unusually powerful one, including Clive Brook, Henry Victor and A. B. Imeson.

That excellent comedian Donald Searle tells me he has been engaged for a part in the new George Clark picture, "Diana of the Islands," to be directed by F. Martin Thornton, who is commencing work very shortly.

Some really unique scenes were witnessed at the Islington studios the other day. The occasion was the "shooting" of a series of big scenes in "Squibs, M.P.," in a set representing the interior of the House of Commons. Seldom has so striking a set been seen, even at Poole Street. In its preparation the utmost care was taken to ensure the making of an exact replica of St. Stephen's historic chamber. Moreover, in matters of parliamentary procedure George Pearson had taken care to obtain the authoritative guidance of the Serjeant-at-Arms himself. "Members," carefully chosen, sat and lolled on the benches in traditional parliamentary style.

The feature of the day was the attendance of several live M.P.s, notably Sir William Bull, Hammer-smith's popular representative, who entered into the spirit of the proceedings to the extent of being included—unless I am mistaken—in some of the shots! Betty Balfour, attired in what now seems to be a sort of parliamentary ladies' uniform of black, with white neck and cuffs, was brisk and terse. She made a fervent and racy speech with defiant aggressiveness, the subject of which seemed to be "Babies before Battleships!" Its effectiveness may be fairly judged by the fact that the Government were shortly afterwards defeated as the result of a division (without re-takes), and the enthusiasm of the august assembly was well caught by Percy Strong at his camera.

I could not help thinking that this authentic piece of staging was an agreeable contrast to a filmed House of Commons scene described to me by Dennis Eadie not so long ago, when the Italian producer directed the actor playing the Speaker to clap his hands vigorously at the end of a speech! Pearson is, I gather, well satisfied with the day's work, and "Squibs, M.P." is now well on the way to completion. I hear it is to be the last of the "Squibs" series; but I hope not.

Maurice Tourneur, by the way, recently spoke of Betty Balfour. "There is no one like her," he said. "In my opinion she is a perfect artist." And so say all of us. It is agreeable to hear testimony to a British star's genius from such a source.

The Ideal studios at Boreham Wood are far from idle these days. Thomas Bentley is now on the final scenes of the Bairnsfather comedy, "Old Bill Through the Ages," and will probably have completed them by the time these lines are published. Denison Clift is working assiduously on "Mary Queen of Scots" with Fay Compton, Ivan Samson, Gerald Ames, John Stuart, Lionel d'Aragon and other members of his powerful cast. I should not be very astonished, by the way, to have further news of Henry Kolker's future activities.

Athene Seyler, according to some remarks published in the *Stage*, is far from satisfied with current methods adopted in our studios to get the best results from players. She complains that she is told only how to look, and not what to feel. This grievance is, unfortunately, not confined to Miss Seyler, by any means, and as she rightly observes, thorough rehearsals, with complete understanding on both sides, would be more calculated to get better acting results. She believes also in speaking real lines before the camera, and pleads for less verbal instruction during the actual "turning," a practice which she finds distracting. It is quite true, of course, that actors are less likely to appear automaton if left to themselves—especially experienced trained people. At the same time, there are, I am thankful to say, a fair number of producers who fully recognise this fact, and act accordingly.

Henry Edwards, who recently completed "Boden's Boy," based on the novel by the late Tom Gallon for the house of Hepworth, is building and furnishing a model cottage some distance from Walton in a style entirely his own. I should not be surprised to learn that the energetic and versatile producer and actor had evolved a new school of architecture and founded a new period of interior decoration!

Some successful London street exteriors were taken on Sunday within a short radius of the Kinema Club by Manning Haynes. Johnny Butt and Moore Marriott were the chief players, and Frank Grainger obtained some useful footage for "An Odd Freak," the new W. W. Jacobs two-reel comedy.

More visits from American stars! Pauline Frederick will shortly arrive, and Rodolph Valentino is also due very soon. Anita Stewart, I am told, will come over before long and enact several scenes in "Vendetta," a forthcoming Cosmopolitan production.

From Los Angeles I learn officially that Evelyn Brent, who lately created a mild stir by her dramatic relinquishment of the leading female part opposite Douglas Fairbanks, has just finished work with Monte Blue, and is now at work in "Held to Answer," opposite House Peters. This is a Metro picture directed by our old friend Harold Shaw.

It is Walter West's new picture (not the recently completed and untitled one) which is to be called "What Price Loving Cup?" The story is by Campbell Rae Brown, the author of the famous "Kissing Cup's Race," and if you make a wild guess and describe it as a racing picture, you will not be very far wrong.

Howard Gaye, who played Byron in the Gaumont picture "A Prince of Lovers," is starring in the new Hollywood production, "Tutankhamen of Luxor."

The Bishop of Stepney said last week at a deaf-mutes home that "we sometimes heard clergy and other people speak slightly of the 'pictures,' but he thought it was a kind of enjoyment which really gave the deaf and dumb some sort of compensating advantage which they could thoroughly enjoy." Now and again even normal people have been known to enjoy films. By the way, I have often wished in a cinema that I was deaf and that some others near me were dumb!

Megaphone

FEATURETS

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Elvey on New Stoll Subjects

Tireless Producer Talks of Future Plans

IN the course of a friendly chat with Maurice Elvey at Cricklewood, during brief intervals of directing George Robey, I learned some details of the unusually attractive plans, not only of Elvey himself, but of the house of Stoll as a whole. I promised that certain of their projected activities should not yet be made public.

For instance, a very well-known actor will probably figure in Elvey's next production, in a wonderful part which seems an irresistible proposition—but more of this anon. For the present, Elvey's plans are almost entirely for big pictures with costume settings.

"I was interested in your article on the 'costume boom,'" he confided to me, "and a little error of date is the only correction I would make. It is surely more like 1917 than 1920 when the costume slump existed? I was making costume plays here in 1920, and some of the others you mention were also of that date!"

I admitted the lapse.

"Otherwise I am in hearty agreement with every word of it. As you know, I have always been a firm believer in the historical picture, and have made them whenever possible. What success I have achieved I consider indeed due to that fact. 'Maria Martin,' 'The Wreck of the Birkenhead,' 'Black-Eyed Susan,' 'Grip,' 'Florence Nightingale,' 'Nelson,' and many others are part of my record from 1915-1917. I have a firm faith in the public appeal of real history, which has, as a rule, a definite romantic value besides."

"Do you think one nation should film another nation's history?"

"Why not? The perspective is probably different, but usually more accurate. I honestly think 'Robin Hood,' legendary as the subject partly is, was done better than it could have been done on this side."

"But there is a difference between official history as taught and the same history as seen from overseas, and the choice is a great responsibility for the film-maker."

"Exactly. But let us have the truth about our own history, without any sincere but mistaken patriotism to distort it. If historical films all did this they would be much more authentic than half our history books."

"I hear that many of Stoll's coming productions will be, at any rate, costume, and sometimes historical, too?"

"Very largely. I am now engrossed in 'Don Quixote,' in which George Robey is certain to score heavily. We are working excellently together, and our suggestions have been in a mutually helpful spirit which is making it a pleasure as well as a privilege to direct him. Sinclair Hill's script is not a burlesque, but the story of Cervantes treated in a novel way. Robey's next picture, by the way, will be directed by Sinclair Hill, and



Maurice Elvey

is called 'Widow Twan-Kee.' Is it anything to do with Aladdin? Well, it sounds like it, doesn't it?

"I shall probably start on a very big subject with a very great actor, who has never yet appeared for Stoll. The secret is a dark one, but you may mention it next week, perhaps. Then there are two special subjects which I am looking forward to. Both will star Matheson Lang, who is under contract for them. The first is a version of 'Henry, King of Navarre'—the same Henry that the late Lewis Waller found such a popular stage character. Isobel Elsom is playing opposite to Mr. Lang.

"Then there is 'The Wolf,' with a scenario by Leslie Howard Gordon, as another Lang subject. Later on, of course, 'The Tower of London' will be directed by yours truly. 'Guy Fawkes,' by the way, the other Harrison Ainsworth picture, is now being edited by Challis N. Sanderson, and I boldly predict that you will like it immensely.

"George Ridgwell will be busy on 'Becket' in the near future, and I think very soon that even four producers, working simultaneously, will not be enough to carry out Stoll's projected production program."

Dewhurst Returning

Olaf Hytten, just back from Berlin, tells me that George Dewhurst, who is cutting the negative of his new production, "The Little Door into the World," at Rheinsberg, Prussia, expects to return to London within the next two or three days.

Prison for a "Producer"

Curtailment of Northcote's Activities on the South Coast: Full Report of Proceedings

On Monday last, the elusive Sydney Webber Northcote, known only too well by numbers of our readers, was sentenced to three months' imprisonment at Swanage. We append a report of the case, for which we are grateful to the *Dorset Daily Echo*, which published it on Tuesday.

IMPRISONMENT FOR A FILM PRODUCER.

COMPANY OF 18 "NOW EXISTING ON CHARITY."

DEBTS AT BOURNEMOUTH AND STUDLAND.

"A BUTTERFLY GOING FROM FLOWER TO FLOWER."

Sydney Webber Northcote, described as a film producer, of the "All British Film Productions," was at a special Petty Sessions at Swanage yesterday sentenced to three months' imprisonment in the second division on a charge of that "being an undischarged bankrupt, who had, therefore, to wit, on August 18, 1920, been duly adjudged bankrupt, he unlawfully did obtain credit to the extent of upwards of £10, to wit, £117 12s., from Edith Gertrude Link, of Studland, hotel proprietress, on June 30, 1923, without informing her of the fact that he was an undischarged bankrupt.

The magistrates present were: Messrs. J. E. Hewick, Wm. Collins and A. G. Howell.

A STUDLAND HOTEL BILL.

Mr. Miller again appeared for the prosecution, and Mr. Lewis for defendant.

Defendant appeared on remand, and the chairman of the Bench (Mr. J. E. Hewick) said as the magistrates who sat on the case last week were not present, it would be necessary to have the evidence then given repeated.

P.C. Galpin thereupon gave his evidence of arrest, as appeared in last week's *Echo*.

Defendant pleaded not guilty, and elected to be dealt with summarily.

Mr. Miller, in opening the case for the prosecution, said on June 30 Mr. Northcote called on Mrs. Link at Fairfield, Studland, with regard to taking her rooms there. The terms agreed upon were 16 guineas per day for 18 persons. The original period mentioned was three weeks, but this was eventually altered to one week. The total amount of defendant's debt to Mrs. Link, with extras, was £123 0s. 3d. She had presented the account to Mrs. Northcote, and had sent a copy to Mr. Lewis, defendant's solicitor. The contract was made, and the party left after one week. Mr. Northcote did not inform her that he was an undischarged bankrupt.

Mr. Arthur Malcolm Lander, from the Official Receiver's department of the High Courts of Justice, produced the file of proceedings against defendant. The

petition was filed on January 22, 1920, on a creditor's petition, the receiving order was made on August 18, 1920, the public examination took place on September 1, 1920, and was adjourned, and was concluded on February 17, 1923. The bankrupt had not applied for his discharge.

By Mr. Miller: I know the defendant, as I had personal conduct of his case, and he is the same person as is now before the court.

By Mr. Lewis: It is not usual to tell the bankrupt of the penalties attaching to the failure of acquainting persons of the fact that they are undischarged bankrupts before obtaining credit, as that is provided for in the documents the bankrupt has to sign, where it is all set out.

THE WEEK'S BILL.

Mrs. Edith Gertrude Link, of Fairfield, Studland, gave evidence in support of her solicitor's statement. She said she was the proprietor of a private hotel at Studland. She saw defendant on Saturday, June 30, and he asked if she could find him accommodation for 18 people and asked her terms. She told him 16 guineas a day, and he said they would come in on the Monday, which they did. Witness thought they were coming for three weeks. On Wednesday she told him she could not accept a cheque, and he then said they would leave at the end of the week. He said he was expecting a large amount in cash. He gave her the card (produced) on which were the words, "The All British Film Production: presented by Mr. Sydney Webber Northcote." The whole of the arrangements were made by defendant. She presented the account for £123 9s. 3d. to Mrs. Northcote. He did not inform witness at any time whilst making the arrangements of the fact that he was an undischarged bankrupt.

Questioned by Mr. Lewis, witness said she opened her boarding-house last year.

CAME FROM BOURNEMOUTH.

Who was the first person you saw?—I saw the advance agent on Thursday, and I discussed terms with him. I phoned to the Manchester Hotel, Bournemouth, to know if they were coming. The final arrangements were made between Mr. Northcote and myself. There were 18 persons, including two small children. I saw Mr. Northcote the following morning with Mr. Clark, whom he introduced as his secretary.

By Mr. Miller: Mr. Northcote did actually make all the arrangements, and my impression was that "The All British Film Productions" was represented by Mr. Northcote.

Mr. Lewis said he proposed to only call defendant as a witness. There was no doubt that he was an undischarged bankrupt, but he had not the slightest intention to defraud. Defendant was a person of good repute as a film producer for the past 18 years. When he took the

rooms they were for the purpose of taking films in the neighbourhood which he thought would provide good films. He had been promised an amount of money, and he thought it would be forthcoming. The account for the rooms was extremely heavy, but he would have been in a position to pay if the money had come.

COMPANY STRANDED.

They would have finished the films if the prosecution had not instituted these proceedings. The arrest was made on the 7th, which was before the week was up. The bill was not presented until after the arrest, and the result had been ruination to the company, who were stranded without a home. If the film had been finished it would have been a marketable commodity. At the present time the company were existing on charity.

Sydney Northcote (sworn) said he had been a film producer since 1905. The advance agent, Mr. De Vere, went to Studland to find rooms for his party, and on his return said he had arranged at Fairfield. Witness went over to Studland with Mr. Clarke on Saturday and saw Mrs. Link. When he was leaving she said her terms would be 16 guineas per day, to which he made no reply. He discussed the terms with Mr. Clarke, and they decided he could not pay so much. Mrs. Link wired witness that she would take legal proceedings if they did not take the rooms as agreed. They came over into occupation on the Monday.

1,100 FEET OF FILM.

By the Magistrates: If he had not received Mrs. Link's message he would not have come.

Mr. Lewis: I agree that the terms were exorbitant.

Mr. Miller objected to this remark.

Mr. Northcote, continuing, said they had taken about 1,100 feet of film, and he was expecting £200 from a certain gentleman. He had been promised £500 in all, but did not receive anything. He was to secure a commission on the sale of the film. They were unable to complete through Mrs. Link's action. He had no money of his own.

By Mr. Miller: You say you had no fraudulent intent, and that you were in good repute as a film producer. Do you recognise a difference between a good man and a good film producer? Were you recently staying at the Manchester Hotel, Bournemouth?—Yes, about a month.

OTHER DEBTS INCURRED.

Did you leave there owing £200?—About that.

Did you tell them you were an undischarged bankrupt?—No reply.

Did you hire a motor launch from a Mr. Harvey and run up a bill of £30 without disclosing the fact that you were an undischarged bankrupt?—I owe him £30, and the Manchester Hotel, Bournemouth, £200. It would have been all

right had I received the money from the gentleman mentioned.

You know nothing about this person, and yet you trust him for £500! You now say you did no work at Studland.

The Chairman: What did you mean when you said at the last inquiry that it was hard lines after working so hard all the week?—The work was all done at Bournemouth.

Mr. Miller: Then the work was not stopped by Mrs. Link.

Mr. Lewis: Who is the All British Film Production?—Mr. Carter and myself.

Mr. Miller: Is he a partner?—No, he financed the start, and he and I receive 50 per cent. of the profits. There is only a verbal agreement.

A SPECULATION.

The Bench said they had carefully considered the evidence, and they had come to the conclusion that defendant had no backing whatever. He appeared to be a butterfly, going from flower to flower. The business was a speculation, and defendant had incurred debts in the locality for £200, £30, and the one to which the charge related. It was a great pity he had not disclosed the fact of his being an undischarged bankrupt, which he should have done.

Defendant was then sentenced to three months' imprisonment in the second division.

Mr. Miller was granted an order for costs in relation to witnesses and advocates' fees.

A Notorious Adventurer

How The Motion Picture Studio and Roy Calvert Helped Justice

THERE are few more unpopular figures on the fringe of the film industry than Sydney Webber Northcote. Although now a guest of His Majesty, convicted of a flagrant offence, we should be rather surprised if some of his many victims, both in and out of the industry, do not think seriously of formulating some other charges of various kinds against him. In the public interest it is undesirable that such an irresponsible and cruel fleecer should be punished simply for one offence out of many.

His career of trickery has extended for some years, in various parts of the country, and this journal and *John Bull* (which has at intervals exposed his nefarious tactics) possess a formidable array of evidence, documentary and otherwise, from his numerous victims in London, the provinces, and the Isle of Man.

A man who defrauds ex-soldiers of their gratuities, and young women of their savings under the cloak of specious promises, deserves little consideration in spite of the fact that he has a wife and family.

Some weeks ago we inquired into an obviously dishonest film-face competition conducted from the Manchester Hotel, Bournemouth, and we were not surprised to discover that Northcote was at the bottom of it. The Bournemouth public

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Kine Year Book

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were impressed by his bluff, and he conducted some "production" on the sands, the local Press giving him publicity.

His funds were provided by several girls and men who were ill-advised enough to "invest" in his "production"; but they soon gave out, and, owing money right and left, he transferred his activities to Studland, together with his company, recruited from amateurs, semi-professionals, and one or two concert-party and revue artistes. He omitted to pay rent for a bungalow and bathing tents, and his wife left a temporary maid without wages.

The husband of a Southampton lady had parted with £300. At Studland they met with more than one kind of bad luck. Financial liabilities kept mounting. Cottagers of humble station were defrauded of board and lodging; restaurants and hotels declined to give further credit, and the company and cameraman (a member of the K.C.S.) were owed much money. Miss Edith Lynmore, a professional screen artiste, of Kennington, was paid a guinea for a fortnight's work, and others were even less fortunate. An unlucky circumstance was the fact that the son of the proprietress of the hotel was none other than Roy Calvert, a well-known player in British studios, who speedily found an opportunity of consulting us as to the proper steps to take.

Mr. Calvert, acting in conjunction with ourselves, set the machinery of the law in motion, and the result was that Northcote was arrested on Saturday, July 7, on a warrant by the Swanage police. A little bluff on Northcote's part was treated as such, and he was remanded in custody; and on Monday last a representative of *John Bull* attended the court, furnished with plenty of evidence regarding the prisoner's past. Most of this, of course, was inadmissible on the charge preferred.

The plight of the stranded company was an acute one. After leaving the hotel, they slept, some in the open and some in the village hall, opened for the purpose by the local authorities. A big-hearted clergyman finally obtained, by subscription, a sum sufficient to enable those who lived in London to get back.

The thanks of the industry are due to Mr. Calvert for his instrumentality in bringing Northcote at last within the reach of the law, and we shall be glad to be of whatever service possible to any of our readers in a position to formulate any further proceedings against this precious fleecer, who certainly merits punishment on many other charges than the one for which he has just been convicted.

A Human Document

Quaint Letter from a Budding Histrion

WE append below in full the text of an absolutely genuine letter received not so long ago from Wales by a well-known member of the producing industry. It rings with conviction, and beyond saying that we regard the authority to print it as a privilege, we refrain from comment.

"Sir,—

"I Reference to a Gentleman Giving me your address, But he wouldnt tell me, his, Name, Every Body tells me, I am a Good Acter, and should Be on the films as they all tell me, I am a Master-piece and cracksman. My Name is David Hugh Williams, Born at Ruthin, North Wales, you Have seen my Name in the News paper for been clever the 3rd Day of Feb 1922, I acted Deaf and Dumb for 3 years, and also was arrested as a German Spie at Aberdeen, in Scotland in 1914 instead of the Bogus Laird, him that got 5 years for going under the Name of Col. G. H. Williams, in this case the Man was Clever, But, there are Clever men in that way, I never Boast, I also acted a Mad Man to find out the truth about Asylums, I was put in Bothwell, Glasgów, after finding out what I wanted to know, I escaped through the window, and the Doctor himself amitts, I am very clever, the only man that ever got away, Believe me, Sir, there is men in them places there is Biger Brains in the Patients then the attendents and nurses, well Sir, I can tell you for 6 months in writing what I have Done, But never Boast, every Body tells me, I should be on the films, you remember the Prime Minister coming to see me at Shipton Melet, on the 1st Feb to his Majesty Prison. He came to see the Clever Welshman he said to me, you are a good acter, I was charged for a man in the name of Jack Scott. I was not him, he was a Mate of mine, so I Dressed the same as him until he got out of Country, if you write to the papers Date 3rd Feb 1922, you will find out that, I am stating the truth. Excuse me for writing as I would love to be on the stage But Dont know how to go about it, I want be at above address, untill Christmas so, if you like to answer me care of G.P.O. Skegness Lancashire By a fortnight time, I will get it I am on many Road finding out the Justice and Injustice of the Country I am only a Poor Lad and I would like to know how, I could go on the films I will make a good few Plays up, I have a warm time in the Public Houses, and Every Bodv says I should be on the stage But I Dont know how to get on Sir I would be very thankfull to you if you could tell me sir I am your obedient servant.

"David Hugh Williams.

"P.S. if I make any mistakes excuse me as I am a Welshman."

Annette Benson has been engaged by Sidney Jay to play heavy female lead in G. B. Samuelson's new picture.

Robey Rides—and Rehearses

Elvey Directs Cervantes' Eyebrow Classic

IN their first series of pictures, the firm of Stoll clung fondly to well-known novels for their subjects, but of late they have departed into different realms with conspicuous success. Now they have returned for a brief space to their former policy by a picturisation of the first novel ever written—nothing less than Cervantes' deathless "Don Quixote."

This tremendous subject is so monumental a piece of literature—a landmark in the art of writing, in fact—that probably not one person in fifty among the average kinema-going public has ever read it. That, it is to be feared, is the common lot of masterpieces of fiction. But then Stolls do not rely for the appeal of the picture solely upon the close familiarity with the original which all civilised persons are supposed to possess. They have therefore cast the most famous and popular comedian in the world in a principal part. George Robey, the inimitable terse taradiddler of our halls for a quarter of a century, is playing Sancho Panza.

Some of my readers may prefer it put another way, and, in accordance with my grievously accommodating policy of trying to please everybody, I have much pleasure in alternatively expressing it. George Robey is a great comedian whose tremendous personality has made him a national institution for many years. But then Stolls do not rely for the appeal of the picture solely upon the favour in which Robey is deservedly held. They have therefore cast him in one of the most famous stories in the world, namely, "Don Quixote."

Boiling it down (if the vulgar expression may be permitted) Robey is playing Sancho Panza, and let there be no misconception—he is enjoying it thoroughly.

I found that briskest and most persuasive of directors, Maurice Elvey, controlling a series of scenes on one of the largest portions of the Cricklewood floor. The set was an exterior depicting a corner in the rambling streets of an old mediæval Spanish town. Although Mr. Grossman

had warned me that there was no "crowd" in the day's scenes, I discovered about fifty players being manipulated, rehearsed and coaxed. There was, for instance, the inimitable "G. R." himself, looking much more spherical than usual in the quaint romantic trappings of the bucolic henchman of the Mad Knight. He had no beard, although I had read about his face-foliage, in print. Apparently the topicality of "beavers" has waned—or has the recent heat wave something to do with it?

Then there was Don Quixote himself. Jerrold Robertshaw seemed to have stepped straight out of the pages of the book. In sombre garb, lean, tall and distinguished, with quizzical melancholy and fanatic integrity written all over him, he appeared to be the very incarnation of pathetic, half-crazy chivalry.

Bertram Burleigh, as Carrasco, a dashing figure in green, was also a prominent figure in the shots that followed. A few indolent inhabitants were grouped around.

How, then, were there fifty performers? A very natural inquiry. The balance were composed of our (so-called) dumb friends. There was the donkey—a splendid animal of a nice neutral tint, well-groomed, self-possessed and on excellent terms with her fellow-players. I have the best of reason for suspecting that her tractability was not unconnected with a certain plentitude of carrots; but her absence from stage-fright was praiseworthy in a comparative amateur.

At the back, confined by a rough low rail, were a posse of pigs, grunting gutturally, and evidently thinking about the agent's commission. In the open street and about the doorways and steps, strutted a collection of fowls, secure in the knowledge that Rolls Royces were unknown in the Middle Ages. There was thus a fine collection of the animal kingdom, completed by a tethered goat of dignified demeanour, who ever and anon strained at his chain in an obvious effort to get at a copy of the script with the object of assimilating same. Like all good actors, he wanted to devour his part.

A light interlude was rehearsed and taken. Sancho Panza entered upon his donkey, descended carefully, and stole to a table in the open. On a bench dozed

the oldest inhabitant of Old Castile—the septuagenarian of Seville (Tom Waters). Sancho's unerring instinct guided him to some pots of liquid on the rough board, and he softly sat himself beside the drowsy denizen of the village. Encouraged by the latter's oblivion, he sampled the fluids before him with the gusto of a Brighton motor-coach passenger, until they were empty, and presently, at the old man's awakening, simulated a snoring almost indistinguishable from the natural conversation of the adjoining swine.

The venerable gentleman, misled by the snoring, discovered the absence of the pots' contents, and Sancho, waking in a good temper, apologised for the pigs, rose, and was assisted on the donkey's back with some difficulty by Carrasco, now returned. As if this were insufficient insult to add to injury, the owner of the purloined cooling draughts had to endure the mortification of a close-up! Jack Cox "turned" on these drinking shots with a look which may have been either envy or conscientiousness.

My attention was presently directed, however, to a regrettable action on the part of Mr. Elvey. For some reason (no doubt warranted by the exigencies of the scenario) he took pains to secure a near shot of the pigs grunting in unison. The process took some little time, and it pains me to state that the producer, in his endeavours, went from persuasion and coaxing to browbeating and something akin to bullying by shouting. As Bertram Burleigh, who voiced my views, pointed out, it is a matter of grave concern when a British producer, who is known to have a very proper prejudice against all film "schools," actually conducts one upon his own studio floor, and without an L.C.C. licence, too! I must keep an eye on this encouraging of screen-struck animals, especially as the Zoo now has a film studio of its own.

Sancho's ride off on the donkey, with his face to the tail, and in a state of nebulous bewilderment, would have delighted Walter West, who is always on the look-out for new racing film "stunts." I said as much to A. G. Poulton beside me, but I don't think he took me very seriously.

I had the privilege of a chat with



George Robey, C.B.E., in the staff canteen, and while his curiosity and zest during the shooting were very evident, it was also interesting to learn how the popular mirth-monger is now studying films at first hand.

Before departing, I discovered a curious and hitherto unsuspected department of the Stoll organisation—a crêpe-hair section under the control of that experienced hirsute specialist and actor, Rolf Leslie, known to many of my readers as a sound player and deft beard-grafter, and now wisely retained for the purpose of make-up. When I want to fly the country I shall take the precaution to enlist Mr. Leslie's aid in the matter of disguise.

By the way, the pigs set an example to many human players. When their day's work on the set was over, they had to be forcibly removed, squealing loudly.

Enough of Psychology.

"The world is sick of its twenty years' surfeit of psycho-analytical literature, the morbid tyranny of sex-dissection which prevails in Great Britain and America, the farmyard philosophy of the Continental schools, and all the multi-headed forms of imaginative ugliness called Realism.

It is doubtful if the world in general was ever in love with Realism. Realism is a symptom of disease in the body artistic."—G. A. ATKINSON.

An Artistes' Organisation?

THE feeling in favour of some association of film-players was certainly never stronger than at the present time. Such an association, it is safe to say, has for some time received some general support in theory, and it is the practicability of its effectiveness and control which seems the principal obstacle.

It is not the present mission of THE MOTION PICTURE STUDIO to take a stand for or against such a step, but whether any organisation of artistes becomes a reality or not, all artistes may be assured that we are always at their service for the expression of their views, whether individually or concertedly.

Queenie Thomas, whose appearance as Lady Teazle in "The School for Scandal" is shortly to be made, is on a short holiday before commencing work on a new production.

Money to Burn!

Weird Effect of Mark's Slump

THE wild slumps in the value of the German mark have caused many piquant incongruities, but it would be hard to beat an instance of the topsyturvydom just to hand. In the studio of a well-known Berlin film producing company the story of the picture being made included a scene depicting an old miser with a pile of banknotes, which are burnt by his careless wife. The property-master used real 100-mark notes for the purpose, as it would have been much dearer to use imitation money!

COMING TRADE SHOWS

"The Starlit Garden"

STOLL.—George Clark—From the novel by H. de Vere Stacpoole—Directed by Guy Newall—Photographed by H. A. Rendall—Leading players: Guy Newall, Ivy Duke, Lawford Davidson, Marie Ault.

New Scala Theatre, Friday, July 27, at 3 p.m.

"Fires of Fate"

GAUMONT.—Directed by Tom Terriss—Story from the play based on Sir A. Conan Doyle's story, "The Tragedy of the Korosko"—Photographed by St. A. Brown—Leading players: Wanda Hawley, Nigel Barrie, Pedro de Cordoba, Stewart Rome, Edith Craig, Douglas Munro.

Alhambra, Thursday, July 26, at 11 a.m.

MALCOLM Tod leaves for Nice in a few days to play juvenile lead in "La Cabane d'Amour," for Pathé Consortium Cinema, and is full of enthusiasm over this his first continental engagement.

G. B. Samuelson's New Picture:

A Story of the Turf

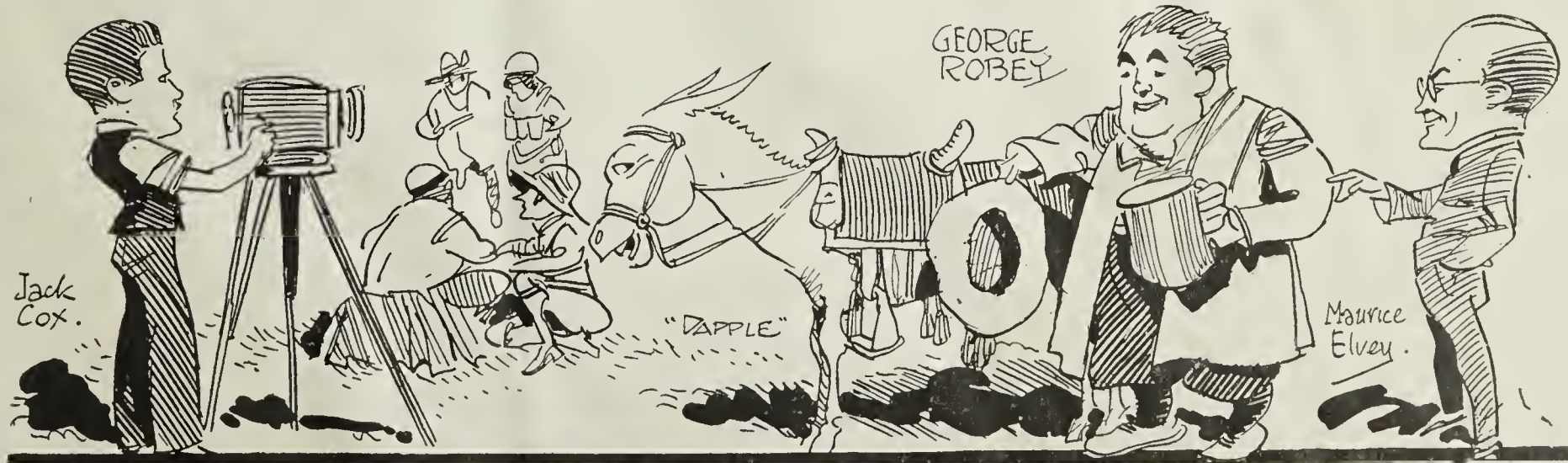
G. B. SAMUELSON is commencing work on a new picture at the Isleworth studios. The title is not yet determined upon, but it is understood to be a racing subject. The leading parts are to be played by that excellent Samuelson star, Lilian Hall Davis, and Walter McEwen, a juvenile lead just returned from the States. Sidney Jay tells me that in addition to securing McEwen, he has also cast Annette Benson an important heavy rôle. The part of the villain is in the safe hands of that exponent of polished turpitude, James Lindsay. Sidney Blythe is the cameraman.

CALLOUS COUPLETS

An actress tumbled from a height.
Said the director at the sight
Of heaving clothes and battered flesh,
"Now you must make up afresh."

Wanda Hawley Sails.

As Capt. Calvert finished producing "Lights o' London" for Gaumont last week, Wanda Hawley sailed on Saturday for America and her home in Hollywood. It was hoped that she would have been able to stay to play in another film for the Gaumont Company, but pressing business in connection with the formation of her own producing company made her immediate return necessary. Miss Hawley has been studying three stories whilst in this country, and production will be commenced on the first as soon as she gets back. Miss Hawley's going was as swift as her coming. When she arrived here at the beginning of the year she had just two days in which to buy dresses and get ready for Egypt to play in "Fires of Fate." Last week she finished working in "Lights o' London" on Thursday, packed on Friday, and sailed on the *Baltic* on Saturday. Meanwhile, Nigel Barrie has also completed his engagement in "Lights o' London," and his last scene should be a palatable reminiscence. A visit to the docks concluded with a dive into the Thames, and Barrie had the unexpected luck to bite on a dead, black cat. When we saw him, three days later, he was still trying to get rid of the taste.



Where They Are—and What They Are Doing

MARJORIE HUME has completed her part for "M'Lord of the White Road" (Granger-Davidson).

Netta Westcott is in America.

Johnny Butt is in "An Odd Freak" (Artistic).

Irene Ridgwell is playing at Watford next week in "Inconstant George."

Shayle Gardner is playing for Cecil M. Hepworth in "Comin' Thro' the Rye."

H. Trumper is in "Don Quixote," directed for Stolls by Maurice Elvey.

Constance Worth is in "Little Nellie Kelly" at the New Oxford Theatre.

Kate Gurney is now happily almost completely recovered from her recent illness.

Marthe Preval is playing at St. Margarets for Carlyle Blackwell in "The Beloved Vagabond."

Bert Darley is playing in some scenes at Oldham for Gaumont's "Around the Town."

Jack Dorrington has concluded playing in "Mary Queen of Scots" for Denison Clift.

Nigel Barrie has completed his leading rôle in the Gaumont production of "The Lights of London."

Arthur Cleave has completed playing his part in "Old Bill Through the Ages" for Thomas Bentley (Ideal).

Leslie Howard Gordon has written the script of a new production to be made by Maurice Elvey.

Bertram Burleigh is Carrasco in "Don Quixote," directed by Maurice Elvey at Cricklewood.

Arthur McLaglen is off to Scotland on location in "Bonnie Prince Charlie" for Gaumont.

Wallace Bosco is engaged to play a part in Manning Haynes' new two-reeler, "An Odd Freak," by W. W. Jacobs.

John A. Bowman is playing a jockey's part in Cecil M. Hepworth's picture play, "Comin' Thro' the Rye."

Douglas Bland is playing in "The Queen of Hearts," one of the "Dr. Fu-Manchu" episodes directed at Stolls by A. E. Coleby.

Alex Clarke is playing a fencing part in Denison Clift's Ideal production, "Mary Queen of Scots," and was engaged through Frank Zeitlin.

The Editor will be glad to insert particulars at any time of the professional activities of our readers.

Lionel D'Aragon is busy at Elstree, where he is playing the part of Moray in Denison Clift's "Mary Queen of Scots."

Elsie Ferguson has arrived in London.

Minnie Leslie has been at Stolls with Maurice Elvey this week.

Wanda Hawley has sailed for the States.

Ida Fane is engaged to play for G. B. Samuelson.

Dorothy Meikle is in "The Awakening" (Graham Cutts).

George Harris has been playing in "The Beloved Vagabond" at the Alliance Studios for Carlyle Blackwell.

Isobel Elsom will star with Matheson Lang in Maurice Elvey's scheduled production, "Henry, King of Navarre."

James Lindsay is playing for G. B. Samuelson as heavy lead in the new production at the Isleworth studios.

Gladys Ffolliott has concluded her part in "Old Bill Through the Ages."

A. G. Poulton is playing in "Don Quixote" for Maurice Elvey.

Beatrice Grosvenor is at work under Manning Haynes in "An Odd Freak."

Will Corrie has been at work under Maurice Elvey.

Franzi Carlos has finished playing for Thomas Bentley.

Tom Waters is playing in "Don Quixote," with George Robey, at Stolls.

Rolf Leslie is in "Comin' Thro' the Rye" (Hepworth).

Ernest A. Douglas is in the cast of "Bonnie Prince Charlie" (Gaumont.)

Florence Maude Wulff has been playing at the Cricklewood Studios in Maurice Elvey's "Don Quixote."

Eileen Dennes is playing for Cecil M. Hepworth at Walton in "Comin' Thro' the Rye."

Gladys Hamer and Toby Cooper are in "An Odd Freak," directed at Bushey by Manning Haynes.

Sinclair Hill will direct George Robey in the second of the comedy subjects at the Stoll studios.

Muriel Gregory has been engaged by Fred le Roy Granville for the Carlyle Blackwell picture "The Beloved Vagabond."

Jerry Nelson is playing the blacksmith in Arthur Rooke's new picture, "M'Lord of the White Road."

Clifford Heatherley is playing the butler at the New Oxford Theatre in "Little Nellie Kelly."

Noel Grahame is playing Juliet in a "Thread of History" episode for Gaumont's "Around the Town."

Francis Lister has finished his engagement at the Hepworth studios, where he has been playing in "Comin' Thro' the Rye."

F. Lawrence Goodman (engaged through Bramlins) is playing for C. C. Calvert in "Bonnie Prince Charlie," and leaves for Scotland this week-end.

Tony Fraser is playing in the Carlyle Blackwell production, "The Beloved Vagabond," directed by Fred le Roy Granville.

George Turner, who has incidentally acted as assistant to Arthur Rooke, has completed his riding part in "M'Lord of the White Road" (Granger-Davidson).

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GREASE PAINTS & POWDERS

Cameramen's Section

Kine Cameramen's Society River Trip, Sept. 2.

MEMBERS of the K.C.S., cameramen outside the Society, and friends in every section of the Industry, are reminded to keep Sunday, September 2, open for the K.C.S. annual river trip and sports.

Tickets for the Runnymede trip on the steamer *England*, including luncheon and tea, are obtainable from A. Arch, Secretary of the K.C.S. Entertainments Committee, at 1, Montague Street, W.C.1, Jack Cotter at Pathés, and through most cameramen. The price is 21s. single, and 35s. double (lady and gentleman).

Entries for the sports will be presently invited, and we shall publish a program of the varied events.

Prizes have been given (and promised) by a number of friends, both firms and individuals.

Craftsman v. Laboratory.

A grievance among cameramen generally is the lack of co-operation and co-ordination between the photographer and the laboratory. Film-making is, after all, dependent upon good camera work, and if an experienced man is at the mercy of a firm of printers or a laboratory with no real reliability he often gets blamed for bad results which are not his fault at all.

Cameramen are willing to be judged by the negative. Why should they be asked to run the risk of damaged negatives and inferior prints and incur the disapproval of those employing them in consequence?

It is well that in many cases the dark room is able to co-operate with the cameramen. In our view such co-operation should be recognised as an indispensable rule of picture-making.

Suggested Change of Name ?

The name "cameramen" seems a misleading designation to some craftsmen we have lately spoken to. The complaint appears to be that it suggests a semi-casual labourer, instead of a skilled technician, and that the status of camera experts suffers, both in repute—and financially.

G. Pauli returns from Berlin in a few days.

Horace Wheddon has completed shooting "Old Bili Through the Ages."

A cricket match between Pathé and Topical Budget took place the other day at Streatham. Some sensational scores were made, and Pathé won by one innings and 96 runs. We are empowered to state that a return match is threatened.

NEW GRANGER-DAVIDSON PICTURE



Marjorie Hume and Victor McLaglen, principals in the new Granger-Davidson production, "M'Lord of the White Road," from the novel by Cedric Fraser, and directed by Arthur Rooke.

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Big Offer from British Company
Reported Refused.

THAT charming American star of world repute, Elsie Ferguson, has just arrived in this country. If rumour is true, she has already declined an offer of £1,000 per week to play in a British picture. While admiring her talent and beauty, it seems rather an ironical situation that many British stars, whose gifts are surely not disproportionate, would jump at an offer of 1,000 shillings per week!

George Pearson to His Players

An Unusual Procedure—and an Effective One

CHATTING with George Pearson the other day upon the big Islington floor, between shots of "Squibs, M.P.," we were privileged to a peep at the script, and could not help being much struck by a characteristic expression of the producer's personality in the form of a preliminary prefatory foreword. Pearson informed us that he read the two pages aloud to his large assembled company before shooting the first foot.

With some diffidence we begged leave to give them wider publicity, and Pearson at once, with a courteous alacrity, unloosed the two pages, which are here reproduced for the benefit of our readers, who can hardly fail to appreciate the helpful sincerity of their matter and the thoughtful introspection of their sponsor.

"Two Thoughts that came from desultory reading.

"I am a great believer in desultory reading. I often take a book at random from my shelves and open at a random page with the avowed intention of finding one piece of wisdom that might assist me in the future—either in my life or my production work.

"As I finished the last page of this scenario, I turned in sheer desire for relief to St. John Ervine's article on Duse . . . and read . . . written by, that professed hater of all things kinematic, these self-condemnatory words:

" 'There are periods in this play when she enabled us to dispense with language. It was not necessary for us to understand what she was saying, because we understood what she was feeling.

MAY WE SAFELY ASSUME—

That Maurice Elvey has never directed any donkeys until "Don Quixote?"

That Sidney Webber Northcote has at last achieved a definite release date?

That German film-critics have a system of "marks"?

That Elsie Ferguson will accept £10,000 per week to star in British pictures?

That the heat wave may affect the "costume" boom?

That Percy Nash has no connection with the Nashional film week?

That Herbert Wilcox wishes the title "Tons of Money" had not been used?

That the producers who go north have the laugh on those that go west?

That producers will one day realise that casting is a trained man's job?

That Pauline Frederick is not making a trip to England for her health?

" 'The greatest feat which an actor can perform is to take an audience beyond the barriers of speech."

"Is not this the task of the kinema, artiste all the time?

"Again I picked up a book. It was Tolstoy's 'Twenty-Three Tales.' My fingers opened a random page—the eye went to the last paragraph of the Tale of the Three Questions. I read:

" 'Remember then: there is only one time that is important—NOW! It is the most important time because it is the ONLY time when we have any power.

" 'The most necessary man is he with whom you are, for no man knows whether he will ever have dealings with anyone else: and the most important affair is to do him good, because for that purpose alone was man sent into this life.'

"Curious message from dead Tolstoy to us who stand at the threshold of a new film!

"And surely we can take it with us into each scene, even if it only be a close-up of five seconds.

"NOW is the most important moment in your life—you do not know if you will ever play another scene—and it is your duty to do it WELL."

(The following is a separate exhortation, delivered on the floor to the players at the outset of the day's work.)

The Characters of the Play.

Beyond briefly indicating my own conceptions of the characters, I do not wish to go.

If I tell you the broad general characteristics of the type represented, I have done my part. To you as artistes, there comes your own interpretation of the niceties, the subtleties, the light and shade of the part. It is for you to give of your own genius. You have not only to be a mechanical interpreter or a puppet acting under guidance.

Of all the questions that drive me to profanity is the one I so often hear in the studio—I think it comes often without thinking from the artiste—but come it does—"What do you want me to do?"

When I hear that I feel limp. My courage goes. I know I have got to work a marionette, or inspire an artiste to endeavour by sheer education in film appreciation.

Obviously there are matters of time and movement, of tempo and force that only the producer has the opportunity of knowing, but if the artistes fully appreciate the full contents of the little scene to be enacted—the things that have preceded the scene—the stage of development reached in the story, then surely that one little scene, even if but thirty seconds long, can become a little play by itself—if the ACTOR will rise to the part—and cut out of his phrase-book that terrible question: "What do you want me to do?"

The Producer is the man who probably knows best how much or how little of the actor's work is needed—he should

know best whether the actor is handling his work in terms of screen language or forgetting in his enthusiasm that his future audience, for want of a better word, will have ears but will hear NOT—but eyes that will see all—mistakes as well as inspired effort.

So, with this little foreword to the actors, I will read the play—in words—that you will PLAY to a DEAF theatre—and you will appreciate the individual characters by my reading—and you will then mould them in the making by your own art—and I shall watch and guide and help, and never allow you to play to people WHO CAN HEAR AS WELL AS SEE.

A Popular Novelist Gently Protests

THE following are the views of Mrs. C. N. Williamson, whose novels have formed the basis of more than one film play. It represents an attitude with which we have (with a few reservations) the most cordial sympathy, and we can assure Mrs. Williamson that the conditions of which she reasonably complains are fortunately not universal, even in England:—

"I have no grudge against critics; far from it. I think they are splendid, long-suffering and patient men, so long-suffering that their objection to 'happy endings' as being unnatural isn't to be wondered at. But just now I think that most authors whose books are being filmed (myself among the number) have a grievance against the critics of moving pictures. As they know the game very well, surely they must know that the directors' and scenario writers' and 'continuity writers' one aim is to change the book they have bought for filming; to take out all drama, naturalness and construction, to alter all motives and obliterate character, except, possibly in the 'star' part. Yet the critics will criticise the book as well as the play (though they may never have read the book) and condemn it as being entirely unfit to be made into a motion picture. If the companies who buy the rights to film a book would ask the author to write out a rough idea of a scenario (not continuity, as that needs a trained specialist), might there not be some hope that now and then the author would be able at least to give a good idea for certain scenes and treatment for the trained scenario writer to work in? I quite admit that often the author's stuff might be useless, but, on the other hand, there ought to be a few plums in it. And if critics knew that the authors had some hand in the game, then it would really be more fair to condemn them for what was wrong—rather than now, when, as a rule, the only hand they have in the business is to wildly tear their hair with anguish. Don't the moving picture critics know this, or is it just that they suffer so much, they wish to make some casually innocent creature also suffer?"

That "Perfect Film-Face"

Millimetres that Make Pretty Maidens

IN an age of standardisation such as this, is it altogether surprising to find that beauty itself can be codified and reduced to terms of mathematical exactitude?

Some months ago we dealt with a remarkably candid outburst on the part of the ex-black-and-white artist, Penrhyn Stanlaws, now a picture director of repute, who declared that every picture star fell short of beauty in some important feature or other. He had the courage to name a large number of actual stars, with their respective shortcomings.

Such hardihood is certainly lacking on the part of the author of a recent article in the *Daily Graphic*. The article is by "A Producer." Who are these "producers" who write articles in the lay Press? Why don't they sign their names? Or are they as shadowy as "A Hartley Street Physician" and "An M.P.," who are always accessible to reporters?

These things are indeed mysteries. In any case there is no evidence that the article is not meant to be taken seriously. If, indeed, it is intended facetiously, then one may well be excused for not perceiving any marked trace of humour in it.

If the writer feels that our "legs have been pulled" by our taking it too seriously, we must content ourselves by the reflection that his own readers not only share our discomfiture, but are more likely to be affected by it than ourselves. We therefore will assume that he means what he says. Listen to him:

"Beauty alone is insufficient. A girl may be pretty and yet not be the owner of a photographic face, for there are certain elements of bone-structure which the camera calls for that are missing in the faces of many beautiful women.

As Per Specification.

"This is the formula: The lines of the chin must, when looked at squarely, form an obtuse angle. The distance from the point of the chin to the base of the nose must equal the distance from the tip of the nose to a point exactly between the eyebrows. Further, the distance from ear to ear over the forehead—measured with a tape measure—must equal the distance from the apex of the chin to the crown of the head.

"The nose should not protrude more than three-quarters of an inch, at the very outside, and the mouth, when in smile, should never be more than a fifth larger than the mouth in repose. The measurement of one eye should be the distance between the eyes, and the distance from the tip of the chin to the eyes should be equal to that from the eyes to the crown of the head.

"The top of the ear should be even with the eyebrow, and the ear itself should be in such a position that a line drawn from the top of the head, straight downward, should indicate plainly where the ear joins on to the head.

"If you are so fortunate as to possess all these facial qualities, you will assuredly do well on the film—if you can act."

An Impossible Ideal.

We should think so, indeed. If every film-beauty had to fulfil these requirements it would be almost impossible to tell one from another, and all personality as expressed in individual beauty would be lost. However, if such a test for candidates for stardom were in operation to-day, the screen would assuredly be without a single star. And this is the advice and information tendered to those readers of a daily newspaper who want to know the qualifications for a film-face!

The absurdity of the whole thing may be well demonstrated by the imaginary conversation of two film magnates discussing stars.

First Magnate: "What a jolly pretty girl Fruitie Marshmallow is! The distance between her ears is only a sixteenth of an inch less than the distance between the apex of her chin to the crown of her head."

Second Magnate: "She is certainly beautiful, but give me that little Helen Dammett—now, there's a really charming face. I tested the top of her eyebrows with the tips of her ears with a spirit-level only yesterday, and she signed a year's contract this morning."

First Magnate: "Good! By the by, have you seen the latest picture of Poor-lean Passay? She's finished. Audiences have got wise to the fact that her mouth is 28 per cent. bigger when she smiles."

Rome Off to Berlin



Stewart Rome

"THE Shadow of the Mosque" is the title of a new picture to be made in a Berlin studio by Wainwright Productions, who have taken the interesting step of securing that very well-known British star, Stewart Rome, who thus will play in his second Continental picture since "The Fires of Fate." Rome seems indeed more of a meteor than a star these days, filming in Iceland, Egypt, France and Germany! The leading lady in the new picture is, as announced exclusively by us lately, Mary Odette.

I've seen them taking observations in the theatre with sextants."

Second Magnate: "Some of these girls nearly get away with it at times. One called on me on Friday. I thought she was the loveliest thing I had ever set eyes on, and full of character, too—until I got my tape-measure. Will you believe me when I tell you that that girl, who had the impudence to ask me for a part, measured from the point of the chin to the base of the nose over a quarter of an inch more than from the tip of the nose to a point exactly between the eyebrows?"

And so forth, and so on. Why harp on this "perfect-features" obsession? Personality is as valuable an asset as in any other human qualification; and what does personality imply if it excludes the idea of difference?

There is at least one bright side to all this "hokum," however. It may, after all, induce a certain number of screen-struck people to go over their noses and chins and temples with callipers and foot rules, only to conclude that they are unsuitable for the screen. It will probably not have this effect at all; but let us hope that it may!

Kinema Club News

Malcolm Tod was at the drums last Saturday, which was a French night (*le quatorze juillet*). To-night (Saturday) Donald Searle will percuss.

NEW MEMBERS.

Andrew Bancroft and Fatty Phillips are among the recently elected new members of the Club.

Proposed Alliance with the Kinematograph Sports Association.

WHILE it has been found possible to form teams for various sports from among Club members, the support from members has been somewhat scanty and discouraging. It is, therefore, good to know that there is now a real prospect of working in close association with the general sports body of the Trade.

The energetic new Secretary of the Kinematograph Sports Association, Mr. C. G. H. Ayres, of Wardour Films, 173, Wardour Street, is anxious to rope in Club members singly and in teams, and it is to be hoped that the Entertainments Committee and the Club will rise to the occasion. It should not be overlooked that useful publicity is likely incidentally to arise. Naturally, this is not the object of such contemplated association, but it is likely to be valuable as a side line of British film propaganda.

A swimming gala is being held by the K.S.A., at Great Smith Street Baths, on Monday, October 1. Details will be published in our columns in due course. Screen artistes, especially Club members, should seize this opportunity of competing. Let the Kinema Club work with the K.S.A.!

Screen Values

Measuring up the Week's Product

"Should a Doctor Tell?"

SAMUELSON—Directed by G. B. Samuelson—Scenario by Walter G. Summers—Photographed by Sydney Blythe—Leading Players: Henry Vibart, Lilian Hall-Davis, Francis Lister.

THIS Samuelson picture is of the "problem-play" order, and its theme, although undoubtedly possessing strong dramatic values, fairly well exploited, has a certain unsavoury side which makes it unsuitable as entertainment for every audience. Emphatically unfit for children to see, it has also a certain additional suggestiveness in its title, which (in a much less degree, of course) must be regarded as a bait for the prurient-minded, as in the case of "Married Love," recently made by the same organisation.

Apart from this criticism, however, it has many indisputably good points. Its story is not watertight, its acting is not all good, and the characters not thoroughly sympathetic; but its dramatic strength is often most impressive; it is capably directed through most of its footage, and the sequence flows smoothly.

The story centres round a doctor who holds that the confidences of his patients are professional secrets to be held inviolate. He risks the powers of the law by stoutly refusing to disclose them as evidence in court. Shortly afterwards a girl comes to him in trouble, and he places her in his nursing-home until after her baby is born. After the baby's death the girl begins life afresh. The doctor has a son who is the apple of his eye. Nothing pleases him more than the news one day that he is to meet the girl his son has decided to marry; and he wishes his dead and revered wife were alive to welcome her to their seaside home. The girl arrives with her lover, and instant recognition is mutual. The doctor has a private talk with her during the young man's absence. His public ideals are in danger of weakening, as he cannot bring himself to accept as a daughter-in-law the girl who has had a "past." She must tell the boy—or he will himself. A poignant scene ends in the girl rushing out of the house to the sea, where the young man presently rescues her after exciting and perilous efforts. The doctor has refrained from telling his son, who seems to suspect, but is happy with both girl and father.

Much of the dramatic power lies in the preliminary court scene, the girl's first trouble, and the recognition and following scenes. The improbability is the surprise recognition of the girl's, as she surely must have been aware of the identity of her lover's father. Her violent and heartless outburst against the doctor's hypocrisy, and the insult to his wife's memory are also out of keeping with the girl's nature, as previously shown. The story of her betrayal has two faults; first,

it is absurdly crude and unnatural for a girl to marry such a bestial ruffian even to save a bad brother; and, secondly, her narrative, or most of it, must surely have been told the doctor when she first went to him in her trouble.

The end is very conventional melodrama, with an excessive footage of sea-rescue material on the baldest lines, but fairly well carried through.

Nothing can be urged against the continuity of Walter G. Summers. It is very even and capably balanced.

A very sugary and tawdry sentimentality creeps into the sub-titles at times, which must nauseate all but the

little restraint would have worked wonders. Francis Lister is a natural and pleasant young lover, without any real chance for showing his capabilities. The court scene would have been perfect if Jerrold Robertshaw's over-acting and mouthing, quite unnatural in a counsel, had been stopped by the director; when properly handled he is a splendid actor. Bert Darley gives a good, brief performance; Moyna McGill is also good in a small part—but here again exaggerated sighs of relief in close-ups are annoying, though not her fault. Hugh Dempster's is the best of the other performances.

SUMMARY

DIRECTION: Good.

STORY: Strong and not too pleasant; but not so suggestive as the title. Unconvincing in several places.

CONTINUITY: Excellent.

ACTING: Henry Vibart splendid; others good.

INTERIORS: Good.

EXTERIORS: Good.

PHOTOGRAPHY: Good.

"This persistent under-estimation of the perceptions and deductive powers of ordinary kinema-goers is keeping back the development of films. Producers should rely on the imagination of their public."

E. A. BAUGHAN.

penny-novelette class of the public—and perhaps even them. The word subpoenaed is twice misspelt.

Some good locations of land and sea-shore have been employed. The studio scenes, although not striking, except the law-court, are well mounted and staged.

The photography is good throughout.

By far the finest performance is given by Henry Vibart, always a sound and restrained actor, who makes the very most of his opportunities in a very big part. His distinction lifts the whole picture above ordinary melodrama.

The other players suffer from the lack of moderation and toning-down, probably on the part of the director. Lilian Hall-Davis is excellent and appealing, but a

Is it carping to object to the Press reports of the conviction of Sydney Webber Northcote (reported elsewhere) in one little detail? He is described as a "film-producer." This should be corrected. He has never made a picture yet, and the industry disclaim him as a member of it. The title is obviously his own description of himself, which the authorities and Press apparently accept with the same readiness as they do that of other criminals who describe themselves as "actors" and "film-actresses."

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THE PULSE OF THE STUDIO—Continued from page 16.

FILM: "The Starlit Garden."
DIRECTOR: Guy Newall.
STARS: Ivy Duke and Guy Newall
CAMERAMAN: H. A. Rendall.
SCENARIST: Guy Newall.
STAGE: Completed.

FILM: "Conscripts of Misfortune."
DIRECTOR: F. Martin Thornton.
STARS: Victor McLaglen, Madge Stuart, Florence Turner, Norma Whalley.
CAMERAMAN: Emil Lauste.
STAGE: Assembling.

FILM: "Diana of the Islands."
DIRECTOR: F. Martin Thornton.
SCENARIST: F. Martin Thornton.
STAGE: Starting shortly.

Graham Cutts.
STUDIO: Famous-Lasky, Poole Street, Islington. Dalston 2770.
FILM: "Woman to Woman."
DIRECTOR: Graham Cutts.
STAR: Betty Compson.
CAMERAMAN: Claude MacDonnell.
SCENARIST: A. J. Hitchcock.
STAGE: Completed.

FILM: "The Awakening."
DIRECTOR: Graham Cutts.
SCENARIST: A. J. Hitchcock.
STARS: Betty Compson, Clive Brook and Henry Victor.
CAMERAMAN: Claude MacDonnell.
STAGE: Fourth week.

FILM: "The Prude's Fall."
DIRECTOR: Graham Cutts.
SCENARIST: A. J. Hitchcock.
CAMERAMAN: Claude MacDonnell.
STAGE: Scheduled.

Graham Wilcox Productions.—174, Wardour Street, London, W. 1.
Phone: Regent 556-7.

STUDIO: On location in Berlin.
FILM: "Chu Chin Chow."
DIRECTOR: Herbert Wilcox.
STARS: Betty Blythe and Herbert Langley.

CAMERAMAN: Rene Guissart.
SCENARIST: Herbert Wilcox.
STAGE: Assembling.

FILM: "Spanish Love."
DIRECTOR: Herbert Wilcox.
STARS: Betty Blythe and Warwick Ward.

CAMERAMAN: Rene Guissart.
STAGE: On location abroad.

Granville Productions.—52, Rupert Street, W. 1.

FILM: "Hennessey of Moresby."
DIRECTOR: Fred Le Roy Granville.
STAGE: Scheduled

Hepworth Picture Plays.—Walton-on-Thames. Walton 16.

ROUTE: From Waterloo: A.m., 7.0, 8.0, 9.20, 10.20, 11.20; p.m., 12.20, 1.20, 2.20, 3.20, 4.20, 4.54, 5.15, 5.20, 5.44, 5.54, 6.15, 6.20, 7.0, 7.20, 8.20, 8.55, 9.20, 10.20, 11.34.

From Walton: A.m., 7.59, 8.29, 8.41, 8.56, 9.9, 9.46, 10.10, 11.10; p.m., 12.10, 1.10, 2.10, 3.10, 4.11, 5.10, 5.44, 6.10, 7.10, 8.10, 9.10, 10.10, 10.35, 11.34.

N.B.—There is a frequent train service to and from Shepperton from Waterloo. The station is as near as Walton to the studio

FILM: "Strangling Threads."
DIRECTOR: Cecil M. Hepworth.
STAGE: Completed.

FILM: "Comin' Thro' the Rye."
DIRECTOR: Cecil M. Hepworth.
STAR: Alma Taylor.
STAGE: Seventh week.

FILM: "Boden's Boy."
DIRECTOR: Henry Edwards.

STARS: Henry Edwards and Chrissie White.
STAGE: Completed.

Ideal.—Boreham Woods, Elstree, Herts. Elstree 52.
ROUTE: Trains from St. Paneras, A.m., 7.30, 8.0, 8.50, 9.55, 10.45, 11.48; p.m., 12.33, 1.13, 2.35, 3.55, 4.45, 5.12, 6.2, 6.45, 6.50, 7.20, 8.8, 9.18, 10.35, 11.35.

From Elstree to St. Paneras: 9.48, 10.39, 11.25, 12.31, 1.8, 2.15, 3.3, 3.56, 4.56, 5.29, 6.18, 6.55, 7.36, 8.54, 10.14, 11.3.

STUDIO MANAGER: F. A. Kendrick.
ART DIRECTOR: J. T. Garside.

FILM: "The Hawk."
DIRECTOR: Frank Crane.

STAR: Cbas. Hutchison.
STAGE: Completed.

FILM: "The Typhoon."
DIRECTOR: Charles Hutchison.
STARS: Charles Hutchison and Edith Thornton.
SCENARIST: Eliot Stannard.
CAMERAMAN: Horace Wheddon.
STAGE: Assembling.

FILM: "Out to Win."
DIRECTOR: Denison Clift.
STARS: Clive Brook and Catherine Calvert.

CAMERAMAN: William Shenton.
SCENARIST: Denison Clift.
STAGE: Assembling.

FILM: "Mary Queen of Scots."
STAR: Fay Compton.
DIRECTOR: Denison Clift.
CAMERAMAN: William Shenton.
STAGE: Tenth week.

FILM: "Old Bill Through the Ages."
DIRECTOR: Thomas Bentley.
STARS: Syd Walker, Arthur Cleave and Jack Denton.
CAMERAMAN: Horace Wheddon.
STAGE: Fourteenth week.

FILM: "I Will Repay."
DIRECTOR: Henry Kolker.
CAMERAMAN: J. Rosenthal, jun.
STAR: Flora Le Breton.
STAGE: Assembling.

FILM: "Charley's Aunt."
STAGE: Scheduled.

I.V.T.A., Ltd.—2, Leicester Street, London, W.C. 2. Regent 2620-2.

FILM: "The Reef of Stars."
STAR: Harvey Braban.
STAGE: Completed.

Milton.—Weir House, Broom Road, Teddington. Kingston 1617.
Studio closed for structural alterations.

Minerva Films.—110, Victoria Street S.W.1. Victoria 7545.

Napoleon Films Ltd.—28, Denmark Street, W.C. 2. Regent 975. Semicofilm.

Nash, Percy.—
FILM: "Ten Thousand a Year."
DIRECTOR: Percy Nash.
SCENARIST: Arthur Shirley.
STAGE: Casting.

Progress Film Co.—Shoreham-on-Sea. Shoreham 19.

Quality Film Plays, Ltd.—22, Denman Street, W. 1.

FILMS: One- and two-reelers.
DIRECTOR: George A. Cooper.
STUDIO MANAGER: S. Folker.
CAMERAMAN: R. Terrenceau.

STAGE: Present series completed.

Raleigh King Productions.—Watcombe Hall, Torquay.
STUDIO Vacant.

Regulus Films.—48, Carnaby Street, Regent Street, W. 1.

Samuelson Film Co.—Worton Hall, Isleworth.

FILM: "Pagliacci."
DIRECTOR: G. B. Samuelson.

STAR: Adelqui Millar.
CAMERAMAN: Sydney Blythe.
STAGE: Completed.

FILM: Not titled.
DIRECTOR: G. B. Samuelson.
STAR: Lilian Hal-Davis.
CAMERAMAN: Sydney Blythe.
STAGE: Starting.

FILM: "The Right to Strike."
DIRECTOR: Fred Paul.
STAGE: Completed.

Seal Productions.—171, Wardour Street. Regent 4329.

Screenplays.—Cranmer Court, Clapham. Brixton 2956.

ROUTE: 'Bus Nos. 5, 32, 67, 80, 88. Trams 2, 4, 6, 8.

Stoll.—Temple Road, Cricklewood. Willesden 3293.

ROUTE: 'Bus No. 16.
STUDIO MANAGER: J. Grossman.

FILM: "Don Quixote."
DIRECTOR: Maurice Elvey.

SCENARIST: Sinclair Hill.
STAR: George Robey.

CAMERAMAN: J. C. Cox.
STAGE: Fourth week.

FILM: "Becket."
SCENARIST: Eliot Stannard.
DIRECTOR: George Ridgwell.
STAGE: Starting shortly.

FILM: "Widow Twan-Kee."
SCENARIST: Sinclair Hill.

DIRECTOR: Sinclair Hill.
STAR: George Robey.

STAGE: Scheduled.

FILM: "Sherlock Holmes" Stories.

DIRECTOR: George Ridgwell.
STAR: Eille Norwood.

CAMERAMAN: Al Moise.

STAGE: Completed.
FILM: "Young Lochinvar."
DIRECTOR: W. P. Kellino.

CAMERAMAN: Basil Emmott.
STARS: Owen Nares and Gladys Jennings.
STAGE: Fourth week.

FILM: "Sally Bishop."
DIRECTOR: W. P. Kellino.
CAMERAMAN: Basil Emmott.
STAGE: Scheduled.

FILM: "The Beggar's Opera."
STAGE: Scheduled.

FILM: "Guy Fawkes."
STAR: Matheson Lang.
DIRECTOR: Maurice Elvey.
CAMERAMAN: J. C. Cox.
STAGE: Editing by C. N. Sanderson.

FILM: "Henry, King of Navarre."
DIRECTOR: Maurice Elvey.
STARS: Matheson Lang and Isobel Elsom.

SCENARIST: Isabel Johnston.
CAMERAMAN: J. C. Cox.
STAGE: Scheduled.

FILM: "The Wolf."
DIRECTOR: Maurice Elvey.
STAR: Matheson Lang.
SCENARIST: Leslie H. Gordon.
STAGE: Scheduled.

FILMS: Two-reel dramas. "Dr. Fu Manchu."

DIRECTOR: A. E. Coleby.
STARS: H. Agar-Lyons and Joan Clarkson.

CAMERAMAN: D. P. Cooper.
STAGE: Twenty-first week.

FILM: "The Tower of London."
DIRECTOR: Maurice Elvey.
STAGE: Scheduled.

Walls and Henson, Ltd.

FILM: "Tons of Money."
DIRECTOR: Frank Crane.
STARS: Leslie Henson, Flora Le Breton.

STAGE: Second week.

Walter West Productions.—Prince's Studios, Kew Bridge. Chiswick 574.

ROUTE: 'Bus Nos. 27, 105.
Broad Street to Kew: A.m., 8.2, 8.20, 8.45, 9.0, 9.47, 10.17, 10.47, 11.17, 11.47; p.m., 12.17, 12.47, 1.17, 1.47, 2.17, 2.47, 3.17, 3.47, 4.17, 4.31, 5.3, 5.17, 5.32, 5.40, 6.2, 6.20, 6.50, 7.17, 7.47, 8.17, 8.47, 9.17, 9.30.

Kew Bridge to Broad Street
A.m., 9.40, 10.8, 10.38, 11.8, 11.38; p.m., 12.8, 12.38, 1.8, 1.38, 2.8, 2.38, 3.8, 3.38, 4.8, 4.38, 5.5, 5.8, 5.10, 5.32, 5.50, 6.8, 6.20, 6.38, 7.8, 7.38, 8.8, 8.38, 9.8, 9.38.

FILM: Not titled.
DIRECTOR: Walter West.
STARS: Violet Hopson, James Knight and Warwick Ward.
CAMERAMAN: G. Toni.
STAGE: Assembling.

FILM: "What Price Loving Cup?"
DIRECTOR: Walter West.
STARS: Violet Hopson, James Knight.

CAMERAMAN: G. Toni.
STAGE: Starting.

Welsh Pearson.—41-45, Craven Park Harlesden, N.W. 10. Willesden 2862
ROUTE: 'Bus No. 18.

FILM: "Squibs, M.P."

STAR: Betty Balfour.
DIRECTOR: George Pearson.

CAMERAMAN: Percy Strong.
STAGE: Seventh week.
Now at Harlesden studios.

FILM: "Nell Gwynne."
STAR: Betty Balfour.
DIRECTOR: George Pearson.
STAGE: Scheduled.

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Pulse of the Studio

Complete List of all the British Studios, together with Addresses, Telephone Numbers, Full Particulars of Current Productions and Routes for
:: :: :: Reaching the Studios :: :: ::

Alliance Film Co.—St. Margaret's, Twickenham, Richmond 1945.
ROUTE: 'Bus 33a, 37. Trains from Waterloo to St. Margaret's every 10 minutes.

Artistic Films, Ltd.—93-95, Wardour Street, W.1. Gerrard 3210.
FILMS: W. W. Jacobs' two-reelers.
DIRECTOR: Manning Haynes.
CAMERAMAN: Frank Grainger.
SCENARIST: Lydia Hayward.
STAGE: Working on second picture.

Atlas Biocraft.—58, Haymarket, London, S.W.1.
FILM: "The Man Without Desire."
DIRECTOR: Adrian Brunel.
STARS: Ivor Novello and Nina Vanna.
CAMERAMAN: Henry Harris.
SCENARIST: Frank Fowell.
STAGE: Completed.

FILM: "Broken Sand."
DIRECTOR: Adrian Brunel.
STARS: Annette Benson and Miles Mander.
CAMERAMAN: Crispin Hay.
SCENARIST: Adrian Brunel.
STAGE: Completed.

Astra-National.
STUDIO: Alliance, St. Margaret's.
FILM: "The Woman Who Obedied."
DIRECTOR: Sydney Morgan.
SCENARIST: Sydney Morgan.
STARS: Stewart Rome, Hilda Bayley, Gerald Ames.
CAMERAMAN: Walter Blakeley.
STAGE: Completed.

FILM: "The Beloved Vagabond."
DIRECTOR: Fred le Roy Granville.
STAR: Carlyle Blackwell.
ART DIRECTOR: E. P. Kinsella.
CAMERAMAN: Walter Blakeley.
STAGE: Seventh week.

Bert Wynne Productions.—Vernon House, Shaftesbury Av., W.C.1, and Alliance Studio, St. Margaret's, Twickenham, Richmond 1945.
FILM: "God's Prodigal."
DIRECTOR: Bert Wynne.
STARS: Flora le Breton and Gerald Ames.
CAMERAMEN: W. Blakeley and Jack Parker.
SCENARIST: Louis Stevens.
STAGE: Completed.

FILM: "The Vanity Mirror."
DIRECTOR: Bert Wynne.
SCENARIST: Louis Stevens.
STAGE: Scheduled.

Brouett Productions.
FILM: "Jail Birds."
DIRECTOR: Albert Brouett.
SCENARIST: P. L. Mannock.
CAMERAMAN: L. G. Egrot.
STAGE: Assembling.

FILM: "Mumming Birds."
DIRECTOR: Albert Brouett.
CAMERAMAN: L. G. Egrot.
STAGE: Assembling.

B. & C. Productions.—Hoe Street, Walthamstow. Walthamstow 364 and 712.
ROUTE: 'Bus 38. Tram 81 to Bakers' Arms. Trains from Liverpool Street to Hoe Street every few minutes.

FILM: "Heartstrings."
DIRECTOR: Edwin Greenwood.
STARS: Gertrude McCoy, Edith Bishop, Victor McLaglen.
CAMERAMAN: Arthur Kingston.
SCENARIST: Eliot Stannard.
STAGE: Assembling.

FILM: "The Audacious Mr. Squire."
DIRECTOR: Edwin Greenwood.
STARS: Jack Buchanan, Valia, Russell Thorndike.
SCENARIST: Eliot Stannard.
CAMERAMAN: A. G. Kingston.
STAGE: Completed.

Bertram-Phillips Production.
Thornton House, Thornton Road, Clapham Park. Streatham 2652.
FILM: "The School for Scandal."
DIRECTOR: Bertram Phillips.
ART DIRECTOR: E. P. Kinsella.
SCENARIST: Frank Miller.
STAR: Queenie Thomas.
CAMERAMAN: Percy B. Anthony.
STAGE: Assembling.

British Famous Films.— "Woodlands," High Road, Whetstone. Finchley 1297.
STUDIO Vacant.

British Masterpiece Films.—199, Piccadilly, W.1. Gerrard 4040

British Photoplays.—Devon Chambers, 28, Fleet Street, Torquay.

British Productions.—Selborne Road, Hove.
FILM: Title undecided.
CAMERAMAN: Bert Ford.
STAR: Lieut. Daring.
DIRECTOR: Lieut. Daring.
STAGE: Completed.

British Super Films.—Worton Hall Isleworth. Hounslow 212.
ROUTE: 'Bus 37. Also tram from Shepherd's Bush Station (Central London and Met.).

From Waterloo to Isleworth A.m., 7.51, 8.13, 8.21, 8.43, 8.51, 9.21, 9.51. Then same minutes past each hour until 11.51 p.m.
Extra trains: 4.43, 5.13, 5.43, 6.13, 6.43, 7.13.

Isleworth to Waterloo: 8.33, 8.44, 9.3, 9.13, 9.33, 9.44, 10.14, 10.44. Same minutes past every hour until 10.44, 11.14 p.m.
Extra trains: 5.30, 6.0, 6.30.

Davidson.—Lea Bridge Road, E.10. Walthamstow 634.

ROUTE: 'Bus Nos. 35 and 38. Trams 81, 55, 57.

FILM: "M'Lord o' the White Road."
DIRECTOR: Arthur Rooke.
STARS: Victor McLaglen and Marjorie Hume.

SCENARIST: Kinchen Wood.
CAMERAMAN: Leslie Eveleigh.
STAGE: Sixth week.

Dewhurst Productions.
FILM: "What the Butler Saw."

DIRECTOR: George Dewhurst.

STAR: Madge Stuart.

CAMERAMAN: G. Pauli.

STAGE: Cutting and assembling.

FILM: "The Uninvited Guest."
DIRECTOR: George Dewhurst.

STAR: Stewart Rome.

CAMERAMAN: G. Pauli.

STAGE: Completed.

FILM: "The Little Door into the World."

DIRECTOR: George Dewhurst.

SCENARIST: George Dewhurst.

STAR: Peggy Paterson.

CAMERAMAN: G. Pauli.

STAGE: Cutting.

F. P.-Lasky.—Poole Street, Islington. Dalston 2770.

ROUTE: 'Bus 38a, to New North Road, and then tram No. 11.

Gaumont.—Lime Grove, Shepherd's Bush, W. 12. Hammersmith 2092-1-2.

ROUTE: 'Bus Nos. 12, 17, and train from Shepherd's Bush Station.

FILM: "Fires of Fate."

DIRECTOR: Tom Terriss.

STARS: Wanda Hawley, Nigel Barrie and Stewart Rome.

CAMERAMEN: St. Aubyn Brown and H. W. Bishop.

SCENARIST: Alicia Ramsay.

STAGE: Completed.

FILM: "The Lights of London."

DIRECTOR: C. C. Calvert.

SCENARIST: Louis Stevens.

CAMERAMAN: St. A. Brown.

STARS: Wanda Hawley, Nigel Barrie.

STAGE: Assembling.

FILM: "Bonnie Prince Charlie."

DIRECTOR: C. C. Calvert.

STARS: Ivor Novello, Gladys Cooper.

CAMERAMAN: St. A. Brown.

STAGE: First week, on location in Scotland.

FILM: "Robert Burns."

STAGE: Scheduled.

FILM: "London With The Lid Off."

SCENARIST: Arthur Shirley.

STAGE: Scheduled.

FILM: Claude Duval.

STAGE: Scheduled.

George Clark Pictures, Ltd.—47, Berners Street, W.1. Museum 3012.

STUDIO: Beaconsfield, Bucks.

(Continued on page 15)

STUDIO ARTISTES



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Vol. III No. 112.

Saturday, July 28, 1923

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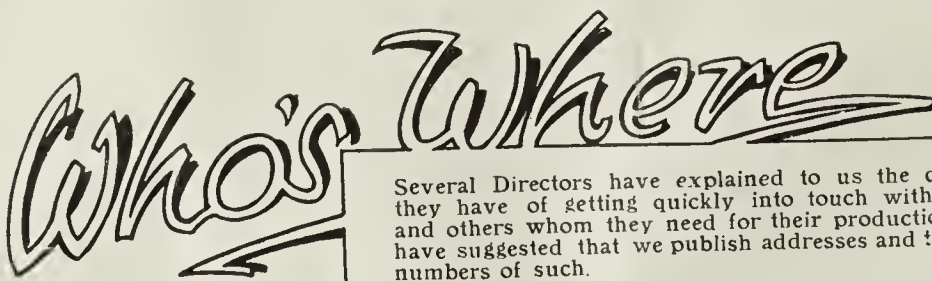
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Several Directors have explained to us the difficulty
they have of getting quickly into touch with artistes
and others whom they need for their productions, and
have suggested that we publish addresses and telephone
numbers of such.

ATWOOD, ALBAN, 25, Stanley Crescent
W.11. Park, 2892.

BARTLETT, HETTA, 16, Gt. Ormond St.,
W.C., (Museum 8384), or Kinema Club.

BARTON, GEORGE, 6, Gloucester Place,
Greenwich S.E. 10

BROOK, CLIVE: 12, Abercorn Place, N.W.
Hampstead 3083.

CAREW, JAMES, 15, Burleigh Mansion,
Charing Cross Road, W.C.2. Gerrard 3904

COFFIN, ADELINE HAYDEN:
55, Campden St., Kensington, Park 3623.

GURNEY, KATE, 55, Belgrave Road,
South Be'gravia. 'Phon: Victoria 2402.

HOWARD, LIONELLE, 108, A'derbrook Road,
Balham, S.W.12.

LE BRETON, FLORA: 34 Nevern Square
S.W.5. Western 1936

MONCRIEFF, ADRIENNE, 12, Russell
Chambers, Bury St., W.C. Museum 7977,

PAXTON, SYDNEY: 28, Bedford Place
Russell Square, W.C. Museum, 7235.

SEARLE, DONALD, 36, Priory Road,
N.W.6. Hampstead 8799.

TEMPLETON, BEATRIX: 20, Foxglove
Street, Wormholt Estate, W.12.

THOMSON MAURICE P., Kinema Club,
9, Gt. Newport St. W.C.2. Regent 630-631

WESTLAKE, EVA, 27, Norman Avenue
St. Margaret's, Twickenham.

WESTLAKE H., 27, Norman Avenue, St.
Margaret's, Twickenham

YORK, CECIL MORTON. Kinema Club.
9, Gt. Newport Street. Regent 630.

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Southernwood,
Rand, London

Vol. 3. No. 112. July 28, 1923

Handicaps of British Pictures

A LITTLE while ago a certain American distributor of some standing held forth in the States on the British market for American pictures and its ultimate possibilities. He dwelt upon the inauguration on this side of new distributing organisations, each handling the products of the dozen or so big American producing houses. This, as we know, has already seriously handicapped and curtailed the scope of the British renting houses which formerly handled the biggest pictures from across the Atlantic, and which now find themselves restricted to British output and what American and other foreign pictures they can snap up from time to time. The gentleman we refer to went further. Arguing that British renting houses could not survive on such a seriously reduced amount of pictures to handle, he boasted of the alleged fact that one day even British-made pictures would have to go through an American distributor on this side.

* * *

A Serious Threat?

WHETHER this is to be taken as literally as it was expressed is a question we need not discuss at length. But it seems to us that, reluctant as we are to believe in a general American policy of dominating our own home distribution, there is more than an indication that certain Americans are aiming at nothing less. We think they will fail. Before British pictures are compelled to go through an American renter in Britain, every British renter will have to be exterminated. It would be self-deception of a particularly dangerous kind to pretend that the British renter has not severely suffered by the growth of American branch houses distributing their own brands direct. Yet one cannot question the right of these big concerns to set up subsidiary distributing

concerns of their own in London and the provinces, especially as their methods, especially those of publicity, are under their own direct control. There are two interested parties, other than British renting interests, who are directly concerned in such a step, however. One is the Government; the other is the British producing industry.

* * *

Is Taxation Evaded?

THE Government are concerned under the very obvious head of taxation. Are the American distributing houses (registered, for the most part, as British companies) paying their fair share of revenue? We would like several questions answered. What do their balance-sheets show as profit liable to income-tax? What is the price charged to them by America for films that come across? Is it an inflated price or not? Does or does not an enormous sum cross the Atlantic yearly ostensibly as payment for negative, but which is actually tax-free profit? Why should a picture which has already made a large profit in America be charged to its distributor in England at a cost approximating to its estimated rental here? Are pictures, in fact, so charged? There is another example of tax evasion in spirit, if not in letter, which we suggest might be investigated with advantage. The import duty upon foreign negative is 5d. per foot, and upon positive prints 1d. per foot. Obviously the duty is higher on negative because of the prints that can be made from it. Yet how much American footage imported never pays negative duty at all, but is cleverly "duped" from a positive imported at 1d. per foot? A trained cameraman or laboratory expert could give the Government some interesting testimony on this head.

* * *

Give the Budget a Chance!

WE mention these things because, when a colossal sum of many millions goes from the pockets of our people to American picture trusts annually, in return for the privilege of Americanising the British Empire through the screen, it is not unreasonable that proper precautions to extract a just taxation from this exported revenue should be taken by the Exchequer. In the same way, we hope (but do not assume) that the huge salaries of American artistes who play from time to time in British pictures are also duly mulcted of their just proportion of income-tax. Two things are at least certain: that no British renting house, buying British pictures and/or American, can evade income-tax on its payments for the goods it handles, and that no British film stars are liable for super-tax.

The British Five-reeler

LET us briefly consider the manner in which our native production is affected. At a time when America, in addition to her enormous natural advantages in picture making, stands in the proud and pre-eminent position of being the world's creditor among the nations of the earth, British capital is repeatedly urged to plunge boldly into film-production on a larger scale than ever. The ordinary program picture is being imported in dozens by American distributing houses on a basis which enables them to accept a total booking averaging £3,000 and still make a profit over all costs. This means that British program pictures which two years ago booked to £12,000 and over cannot get their bookings. They must either be made at a cost which makes good production impossible or not made at all.

* * *

The Bigger Pictures

THUS we are confronted by a situation which is nothing less than Gilbertian. Virtually compelled to cease relying upon the program picture because the American product cuts it out of profitable existence, the British producer is driven to produce bigger and more spectacular subjects, necessitating the spending of several times the amount of money per picture! Even here the under-cutting is severe, and promises to become even more acute. Altogether the stranglehold on our production prevents our making fair national progress, and to-day there is a certain ominous truth in the candid opinion of many people that we cannot afford to make pictures properly.

* * *

Fair Play without Favour

PERHAPS, after all, things are not so black. We may be perfectly satisfied that good British pictures will always be wanted by British people and those in the Dominions overseas. If there are critical times ahead, we may be sure that the first people to go out will be those who ought never to have been in. The industry expects a square deal and a fighting chance, and we feel confident that the public, both in the mass and through the powerful medium of Parliament, are now much more seriously alive to the real facts of the position than ever before. One fear alone really assails us. We should be sorry if any advocacy of the claims of British production were construed into endeavours to bolster up artificially the status and power of the "duds" of the industry. Rather than see this, we would almost prefer a refining fire of adversity to result in the survival of the fittest.

HIGH LIGHTS

Intimate Studio and Club Gossip

F. Martin Thornton is commencing work in a few days on the screen version of Ben Bolt's novel, "Diana of the Islands." This is the second of the new series of George Clark pictures directed by Thornton, and has a strong flavour of the sea and an exotic local colour of cannibal islands. The cast includes Walter Tennyson as Heriot Farnell, the hero; Donald Searle as Sharkey; Pina Conti as Pete; and J. E. Barber as Scarbrick. The studio scenes will be "shot" at the Beaconsfield studios, and in a fortnight or so the company will depart on the yachting cruise to the South for the necessary settings.

George Dewhurst is now back from Germany with his complete picture, "The Little Door into the World," which was produced by him from an original story and scenario of his own. He was fortunate enough to find some unusually fine locations of a monastery and royal palace at Rheinsberg, in Prussia, some thirty miles from Berlin. The cutting, editing and titling of the film is finished, and Dewhurst tells me that the Trade show is fixed for Thursday next, August 2, at the Alhambra, at 11.15. The cast of British players includes Lawford Davidson, Nancy Baird, Olaf Hytten, Victor Tandy, Peggy Paterson and Arthur Mayhew, and the photography is Gustav Pauli's.

Edwin Greenwood has recommenced work for Edward Godal at the B. and C. studios on some further two-reel subjects of the "Gems of Literature" series. Strictly speaking, the first two are dramatic subjects rather than literary, being versions of "The School for Scandal" and "The Bells." Russell Thorndike is playing the part made famous by Sir Henry Irving in the latter, and I hear Nina Vanna is to play Lady Teazle in the Sheridan classic. What a pity "The Bells" isn't a five-reeler! And won't there be a little confusion between Bertram Phillips' "School for Scandal" and this one?

Walter Tennyson, shortly to be seen in the recently completed "Conscripts of Misfortune," is also in both these two B. and C. pictures, and finishes his part in "The Bells" before rejoining F. Martin Thornton in the new picture at the Beaconsfield studios.

Which theatrical costumier does the most film business? I am not inclined to commit myself on such an invidious query, but John Hyman tells me that his resourceful firm at the beginning of this week were supplying the costumes for "Bonnie Prince Charlie" (Gaumont), "Diana of the Islands" (George Clark), "The Bells" and "The School for Scandal" (B. and C.), "M'Lord of the White Road" (Granger-Davidson), G. B. Samuelson's new racing picture, H. B. Parkinson's "Scenes from Old London," and "Tons of Money" (Walls and Henson).

On Monday last Kenneth Tod (a brother of Malcolm) was married to that clever little actress and dancer Iris Rowe, who, since her brief screen career, has achieved terpsichorean eminence in London and Paris. Kenneth Tod was art director to J. Stuart Blackton during his productions in this country. Our felicitations are extended to the happy couple, who leave for the States in a few days' time.

Congratulations to that sterling and attractive stage and screen actor and lovable personality Henry Vibart, who recently completed 10,000 performances on the stage.

The title of the new racing picture now in full swing at the Isleworth studios is, I understand, "The Afterglow." G. B. Samuelson's cast includes Lilian Hall-Davis, Ida Fane, Annette Benson, James Lindsay, Sir Simeon Stuart, Walter McEwen, Charles Newbold and Sydney Seaward.

Meeting Bobbie Cullen last week, I was very glad to learn from him of his new appointment with the firm of Welsh-Pearson. He is personal assistant to George Pearson, and we cannot imagine a better choice. What might have been a serious accident very nearly deprived that brilliant producer of the services of his new lieutenant the other day. An explosion on the studio floor caused some nasty burns on Cullen's face, hands and clothes, as a result of which he was temporarily out of action; but pluckily carried on, despite severe pain, for some days. Luckily he is now almost himself again, although his enforced cessation from shaving has qualified him in the eyes of more than one agent for sinister, ruffianly parts!

Owen Nares, Gladys Jennings, Cecil Morton York and the supporting strong company in the new Stoll screen version of "Young Lochinvar," returned from their Scottish locations last week and have been very busy during the past few days on the interiors at Cricklewood, where a huge banqueting scene was "shot" on Monday last. W. P. Kellino hopes to complete the studio work in another week or so.

Thomas Bentley having completed the production of the big Bairnsfather comedy "Old Bill Through the Ages" for Ideal, is now hard at work in the cutting and assembling stages of this picture.

Films demonstrating actual surgery are now being shown for the benefit and advancement of science. Presumably the private theatre is an operating theatre! What a good thing it would be, by the way, if a little drastic surgery were applied to numbers of "padded" American pictures!

Ivor Novello, now busy at work in the title rôle of "Bonnie Prince Charlie" for Captain C. C. Calvert, is very far from idle these days. He is rehearsing for "Kiki" at the Playhouse, due very shortly, and Gladys Cooper, who is playing opposite him in the Gaumont film, is, of course, the leading lady of the play.

Tom Terriss returns to the States within the next few days, and has waited to see the Trade show of "Fires of Fate," which was shown on Thursday last. A full review of this picture will appear in our next issue.

A short interest picture has lately been made in Oldham and other parts of Lancashire by the Gaumont Company. It depicts the history of the cotton industry, and famous cotton inventors are portrayed by screen actors.

Lady Diana Duff-Cooper, I am told, has accepted an offer by Morris Gest, the well-known American theatrical producer, to play the leading rôle in Max Reinhardt's New York stage production of "The Miracle." We congratulate both Lady Diana and the Americans, who will thus have the great treat of witnessing on their boards a member of the British nobility famed for her beauty.

I have referred before now to the singular business habits of Montague Thacker, of the Welsh Film Productions, Port Talbot, and any information regarding this gentleman, who describes himself as a "producer," would be welcomed at this office. The latest news of his activities is quite interesting.

The final scenes of "Squibs, M.P.," having been shot by Percy Strong, George Pearson is now engrossed in the assembling and editing stages of the latest Betty Balfour picture, which will shortly be shown to the Trade.

I commented a week or two ago in this column upon the ungracious discouragement which British producers are wont to experience at the hands of the authorities when exterior street scenes are wanted. The case of the Gaumont Company's arrangements for a fire scene in a quiet Chiswick *cul-de-sac* was, I fear, only too typical of such an attitude. Every reasonable allowance must be made for the natural concern of the police in preventing obstruction; but in banning these scenes for "The Lights of London" such action appears arbitrary on the facts brought to our notice. The Commissioner of Police wrote to say that he could not "be a party to any proceeding which might result either in danger to the public in respect of obstruction, or in inconvenience or annoyance to persons living in close proximity to the scene."

The British National Film League then took the matter up, and wrote to the Commissioner pointing out that due precautions would be taken. A petition signed by all the residents of the street where it was proposed to take the film was also sent to Scotland Yard. To these a formal reply regretting inability to alter his decision was received from Sir William Horwood. The Federation of British Industries then wrote, using similar arguments to those of the League, but only a formal acknowledgment of their communication has been received.

At first it was proposed to use smoke-bombs to produce the appearance of fire, but this was afterwards abandoned. The Gaumont Company then made arrangements to film a practice turn-out of the brigade. As soon as the producer had placed his camera in position a sergeant and three policemen appeared and prohibited the photographing. The producer said he would risk it, and the sergeant replied that he had instructions to forbid the filming. The officer also declined to listen to the explanations of the fire brigade officials.

We are glad that the League has taken the matter up. If the standpoint of the police is really a valid one, it is surely a remarkable thing that American producers working in the country seem to be able to use the streets of London as if they were part of a studio estate? It is significant that Maurice Tourneur was able last year to take over the whole of Trafalgar Square, with hundreds of people, for a whole night; and Henry Milliarde did some remarkable things for "If Winter Comes" while in England. These apparent preferences do not sound well, and I hear that a question will be asked in the House of Commons on the matter very shortly.

Chatting to I. B. Davidson upon the studio floor on Tuesday, he confided to me that he had recently secured in Paris a most important copyright. Diplomacy, coaxing, threats and entreaties would not induce him to disclose details beyond the deliberate description of the subject as the best-known story in Europe! I am hoping to get something more definite anon.

CALLOUS COUPLETS

They wired for Ben from on location,
But Ben had died from sheer starvation;
The boss was wild as wild could be:
'A wicked waste of one-and-three.'

Sir Frank Benson to Play "Becket"

Famous Stage Figure in Big Stoll Production

WE are empowered to state that the difficult title-rôle in George Ridgwell's new production of "Becket" has, after considerable trouble and much careful thought, been cast. The part will be in the hands of that illustrious actor, Sir Frank Benson, and the result should prove more than interesting.

It is not too much to say that the advent of so prominent an actor and Shakespearean authority as Sir Frank Benson to the screen is an event of first-class importance in the screen world. The part is, naturally, a dominating one, and affords remarkable scope for action and acting.

Isobel Elsom Too

The leading lady will be Isobel Elsom; and Ridgwell will begin work on the first scenes of Eliot Stannard's scenario within the next few days.

Peter Upcher, who gave a song recital at Steinway Hall last week, has rejoined the cast of "The Outsider" at the St. James's Theatre.

Megaphone

"THE LIGHTS OF LONDON" COMPLETED



The above scene depicts Wanda Hawley and Nigel Barrie in a scene from the new Gaumont version of "The Lights of London," the old Sims and Pettitt drama modernised and produced by Captain C. C. Calvert.

Screen Values

Measuring up the Week's Product

"The Hotel Mouse"

SAMUELSON (British Super Films)—Directed by Fred Paul—Adapted from the play by MM. Gerbidon and Armont—Leading Players: Lilian Hall-Davis, Campbell Gullan, Morgan Wallace, Josephine Earle. Controlled by Jury's Imperial Pictures, Ltd.

IT is difficult to classify the nature of this story. Is it melodrama, farce, comedy, or that odd hybrid known as "comedy-drama"? One imagines the original play conceived on lines similar to "Bulldog Drummond," on melodrama deliberately overdrawn to the point of burlesque, where the audience laugh at themselves for being thrilled, with no more real conviction of the strength of the story than they derive from the perusal of a cheap detective novel in a railway train—in fact, considerably less.

We did not see "The Hotel Mouse" as a play—but then very few of the cinema public did either; and for that reason all speculation as to comparisons with the original is rather unprofitable; but we imagine nevertheless that it was in the semi-serious vein outlined above, simply because we cannot imagine it being played on the stage in the absolutely "straight" fashion in which it has been screened.

Presented in dead earnest, apparently as a strong drama, it is hopelessly artificial, unconvincing, and unsympathetic. There is not a character in it for whom one can have any real respect. There is no moral, no lesson, and no striking conception to redeem the setting from almost pointless mediocrity.

An old French polite crook has a daughter who is a hotel thief. The girl, Mauricette, robs a young Englishman of his Monte Carlo winnings, and he hides her from the police, smitten apparently by her beauty. A rival girl, with a shadowy Spanish lover, is jealous of Mauricette's association with the Englishman, who takes the young girl under his guardianship to his villa at Nice. Her father becomes a croupier at the tables and manipulates the board for the young man's benefit, until detected. The old man works a "double-cross" on the Spaniard by getting some love-letters of the rival girl's by a trick, thus saving the girl's reputation with her husband. Having done this and escaped arrest, father and daughter are thanked by the Englishman who has fallen in love with the hotel thief.

The characters are all tarred with the same brush of undesirability. The hero is a sottish fool, the heroine and her father brazen thieves, and the other pair a couple of mercenary unscrupulous figures of transpontine melodrama. There are some good situations here and there, but one is not conscious of wishing one group of antagonists to come out on top rather than the other. The whole thing might be much better entertainment if it had been treated on broadly comic lines; but everybody is made to act with

the tensest feeling and exaggerated emotion without any evident attempt at burlesque. Technically, the production has been well-mounted and staged. The photography is quite good, and the unknown cameraman deserves some credit. A plethora of close-ups, however, spoil the continuity of shots. Most of them are very pointless, and only succeed in holding up the action. Some fine shots of Monte Carlo are included.

The atmosphere of the glorification of roguery is not a very defensible one in itself. In the case of stories of the Raffles type, there is some balancing quality of sportsmanship and personal attractiveness of character. In others of the kind, a certain ingenuity often redeems the story, or perhaps a spirit of fun. Even in the ever-recurrent American crook dramas there is usually the reform of the delinquents to satisfy moral demands. This picture has none of these palliative extenuations. It is not even realistically vicious; and although our cheap magazines contain dozens of stories of about the same intellectual calibre, there seems little point in making it the subject for a moving picture.

Seldom have we seen a more apposite illustration of the ineffectiveness, comparatively speaking, of good screen players when they are in a screen subject unworthy of their talents. Lilian Hall-Davis works hard and sometimes looks very pretty, but even she cannot invest the character with either sympathy or plausibility. Campbell Gullan, in spite of some rather transparent disguises, tries manfully to infuse some personality of his own into the character of the parental crook, which seems in consequence slightly less unreal than the others. Morgan Wallace, one feels, would be excellent if he had something less colourless and more sensible to do in the leading male

role. Josephine Earle, whom the photographer has made quite unattractive in many scenes, is made to over-act so unnaturally that one longed for some "slapstick" comedy to round it off; and Warwick Ward is a capable actor wasted in the rôle of an ultra-passionate lover. Everybody seems afflicted with tense emotion, jealousy, huffiness and heaviness at the least provocation—and often at none at all.

"The Hotel Mouse" neither grips nor convinces; and the fault is less that of the cast, producer and cameraman than of whoever decided to make a screen version of the subject. Its psychology is hollow, its drama shoddy, and its dullness often dominating; and its description as a British super-film merely ironical. The house of Samuelson has made, can make, and we hope will make, pictures ten times as good.

Summary

PRODUCTION: Fair.

STORY: Bad and boring.

SCENARIO: Fair.

ACTING: Mediocre—hampered by story weakness.

INTERIORS: Excellent.

EXTERIORS: Very good.

PHOTOGRAPHY: Good—too many intrusive close-ups.

"The Uninvited Guest"

DEWHURST—Story and Scenario by George Dewhurst—Directed by George Dewhurst—Photographed by G. Pauli—Leading Players: Stewart Ronie, Madge Stuart, Cameron Carr, Cecil Morton York. Controlled by Walker's Pictures (1918), Ltd.

THIS picture, produced in Germany with a British cast, story and director, shows few signs of any Teutonic atmosphere, and contains much that reflects credit upon director, author, cast and cameraman. It is not a wonderful picture: and is not, indeed, claimed as such. But its story is none too hackneyed; it contains several really striking scenes and many strong situations, and its direction is good.

It has been imperfectly edited. Many of the minor blemishes of the finished picture are due to this cause, and therefore a revision of the trimming, footage, and, above all, the sub-titling, is strongly to be recommended.

The narrative is one of the variations of the situation caused by one man stepping into the shoes of another and successfully impersonating him for a while. Felix Steele discovers a tramp hiding behind his library curtains and, finding him a man of some breeding, persuades him to impersonate the heir to a fortune of which Steele is the defaulting trustee. A bargain is struck, but is very soon made awkward by the uninvited guest's falling in love with Steele's daughter, Mavis. Denton, the other trustee, is a rival suitor for her hand, and finds his instinctive

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suspicious confirmed. Taxing Steele with a fraud to benefit Steele's own money troubles, the old man strikes a second bargain—his daughter's hand for Denton's silence. Mavis hates Denton, who tricks her into a visit to his flat. Objectionable wooing on his part becomes acute, when a visiting party of his profligate friends arrive just in time. Nauseated by the atmosphere, Mavis is rescued by the arrival of the uninvited guest, who sees her home after knocking Denton down.

The lawyer who arrives from Africa to identify the heir is confronted with the alleged impersonator—but promptly recognises him as the real heir, to Denton's discomfiture and Mavis' joy; and a smoothly happy ending is thus provided.

As a story it is fairly watertight, and is directed with intelligent appreciation of dramatic values. One wonders why the girl does not make more earnest efforts to escape from the would-be seducer's flat, and some of the shots apparently serve no real purpose in hurrying forward the plot. Several tense scenes, notably Denton's exposure of Steele, are "cut in" with other comparatively pointless shots, with a corresponding loss of cumulative effect. There is often a regrettable lack of proper "matching" between long-shot and near-shot. It is obvious, too, that some of the continuity gaps have been eked out with repetitions of previous action, and that several necessary switches (for instance, the hero's introduction to the leading lady) appear to be missing altogether. One or two characters appear to be entirely superfluous, as they do nothing at all. The end of the picture requires trimming.

Some strikingly voluptuous dance scenes on a handsome scale are included; but the long scenes in the flat of midnight maudlin revelry, with its attempted seduction episode and its couple of wanton women, seem a trifle too unpleasant for entertainment, even bearing in mind the obvious intention of showing the hapless Mavis thoroughly nauseated with her surroundings. The film is well staged and mounted.

While a fair proportion of the subtitles are excellent, and some of them distinctly subtle, it is regrettable that these only serve to throw into sharper relief the painful baldness, prolixity and banality of most of the others. Crude and "journalise" English kills the reality of the scenes so garnished, and we would hazard a guess that many of them, especially such frightful examples as "Next morning" (twice), were purely provisional ones in the script. They also require revision in the cases where they express, in a conversation started, spoken titles suggestive of opening conversation which has already gone on for some time. A certain number, too, are entirely superfluous, such as, "Won't you join us, Steele?" and "Let me get you some decent clothes"—where the action in each case is so plain that one resents the tautology of words at all.

Photographically, some excellent effects have been secured, although the lighting in some of the early scenes is far from good, and suggestive of the limitations of the studio. A curious feature of the film lies in the fact that the picture does not contain a single exterior scene. One or two would have freshened it, perhaps, but the absence of outdoor shots may well

NEW DEWHURST PICTURE



A remarkable exterior scene from the new George Dewhurst production, "The Little Door into the World," produced in Germany from an original story and scenario by the Director. The Trade show is at the Alhambra next Thursday, at 11 a.m.

pass entirely unnoticed. The print seen at the Trade show was not a perfect one.

Stewart Rome, among the players, shines in a difficult part, but one after his own heart. His acting technique gets better and better. Madge Stuart is pretty, graceful and intelligent, rising on occasions to heights of dramatic strength. Cecil Morton York gives a convincing rendering of the embezzling father—one of the best pieces of work he has ever done. Cameron Carr is a conventionally sinister suitor, who acts with emphasis and a welcome restraint. Leal Douglas plays a housekeeper rather strikingly, and Arthur Walcott is a very sound and suave lawyer. Olaf Hytten and Linda Moore play well in parts, the significance or meaning of which escapes us entirely, as they seem to have no effect whatever on the plot.

The picture will certainly not lower the prestige of British films, and is bound to maintain interest attracted by the names of the stars and the specially-written story for the screen. It will create twice as good an impression, however, if the editing and titling are drastically revised, as its plausibility is hampered by a certain stilted sententiousness of language.

Summary

STORY: Good.
SCENARIO: Fairly smooth—jumpy continuity in places.
DIRECTION: Fairly good.
ACTING: Excellent.
EXTERIORS: None.
INTERIORS: Very good.
PHOTOGRAPHY: Splendid, despite a few lapses of lighting.

British National Film Week, Oct. 2

Frank A. Tilley Returning

IT is probable that by the time the next issue of THE MOTION PICTURE STUDIO appears, Frank A. Tilley, editor-in-chief of this paper and of the *Kinematograph Weekly*, will have arrived back from his trip to New York and Hollywood. It is understood he sailed per the *Olympic* a few days ago.

Mr. Tilley has had a crowded but comprehensive experience of Hollywood, its personalities, and its studios, having met numerous famous figures in every side of American filmdom. We hear that he regrets having just missed the recent earthquake!

Thrill Power

"BEACHCOMBER," that gentle, but pungent railer at film hot-air in the *Daily Express*, has received an alleged communication on a little matter which must have struck our readers from time to time.

"Dear Beachcomber," writes a correspondent, 'on the hoardings round our local kinema posters have been displayed announcing that an American serial film being shown there has "A Million Thrills in Fifteen Episodes." Being of an inquiring turn of mind, I attended one performance, which lasted fifteen minutes (the instalment of the serial, I mean).

'Now for figures:—
1,000,000 thrills in 15 episodes, equals 66,666 thrills in one episode.
One episode equals 15 minutes.
Therefore one minute gives 4,444 thrills, which means 74 thrills per second.

My thrill-receiving apparatus apparently could not receive these tremendous frequencies, for I remained unmoved."

Wet Ride and White Road

Moist Equestrianism Fails to Damp Enthusiasm at Davidson's

NOW that the fashion of inviting members of Parliament to studios has been started by George Pearson, some care in the selection of visitors should be made. Lady Astor, M.P., for instance, would, no doubt, have been horrified at the "set" on the floor of the Davidson studios this week. Arthur Rooke has been on the final scenes of "M'Lord of the White Road," adapted by Kinchen Wood from the novel by Cedric Fraser, and the scene as one entered the studio from Lea Bridge Road depicted the picturesque exterior of an eighteenth-century English inn.

But for the fact that the "Old White Hart" was not, in fact, open to supply actual refreshment to man and beast (if David Wilson will pardon the allusion), I preferred it to the adjacent "Bakers' Arms," and it must have been a particularly welcome haven in a downpour of rain.

So, apparently, thought Victor McLaglen and Fred Wright. The action of the scene demanded their riding up to the inn on horseback, and the steeds were carefully rehearsed by both actors before the Granger-Davidson Clerk of the Weather let loose the copious downpour kindly supplied by the Metropolitan Water Board.

Shade of Noah!

Certainly it was something more than a shower, and would have gladdened the heart of St. Swithin. Through its pelting sheets rode the two horsemen (not of the Apocalypse, but apparently often in the storm). They made light of the deluge, but brightened up at the sign of the hostelry. Fred Wright's horse was so affected at the prospect of stabling that he sat down in the mud, overcome by emotion; but this little contretemps was soon forgotten as both riders went through the scene.

I could not help marvelling at the fortitude and zest with which they got thoroughly saturated, going to their dressing-rooms, soaked to the skin, in search of towels and blotting-paper.

Once upon a time, producers who wanted a rain-storm effect obtained it by means of a badly scratched negative—and obtained it at times when it was unnecessary to the story. But these days of makeshift are no more. Nothing but

vivid realism suffices for the present-day kinema public. Hence the rehearsed downpour, or, as the French say, the Rain of Terror. As for a scratched negative, such a calamity must be an undreamt of possibility in the Davidson studios. I am quite sure that Mr. Griffiths—or, rather, "Griff," the laboratory expert in charge, could never admit the likelihood of such a thing. One can picture I. B. Davidson saying: "I think that for this rainstorm scene a little scoriation and laceration of the negative will produce the effect we want without any risk of pleurisy to our actors." "Griff," I am certain, would put on his hat and stride forth without a word.

Self-help and Smiles

Not so long ago there were several studios where the comparatively modest staff all worked with a remarkable zeal and loyal co-operation seldom found in a vast organisation. To-day, I believe that Davidson's is the only one of its kind, with the possible exception of Manning Haynes and his helpers at Bushey. Nowhere have I been so impressed with the mutual team-work of a band of picture-makers as at Lea Bridge. Leslie Eveleigh (who was rash enough to declare that he was the only studio cameraman in the country working with a British camera) is at least free from that perpetual bugbear of so many of his brother craftsmen—anxiety regarding the laboratory end. His confidence in all those around him is reflected everywhere, and Mr. May, the secretary-factotum of multifarious responsibilities, dwelt upon the celerity with which newly-made scenes were developed, printed, dried and projected for approval with the absolute minimum of expenditure of time, and the reduction of the risk of inconvenient and dislocating retakes brought down to vanishing-point. Even while on distant location, footage taken is invariably projected for inspection the following day.

Arthur Rooke, too, is on a footing with those working with him that many producers might justly envy, the chief reason for which must be that fraternal co-operation which alone makes for an atmosphere of hard work in perfect harmony.

Judging from general impressions, this picture bids fair to become another

"Call of the Road." The Regency setting and the starring of Victor McLaglen help to convey this instinct of mine. Some beautiful exteriors have been obtained. I was privileged to see some odd footage in the cutting-room of them. There is also some remarkable double-photography to help Victor McLaglen in his dual rôle.

I missed Marjorie Hume, whose part ended the other day, and also Mary Rorke, who, I learned, went on a roundabout for the purposes of the story for the first time in her young life! However, McLaglen soon reappeared with Fred Wright, in fresh clothes and make-up, and with Harry Ashton, looking positively Hogarthian, seemed to have forgotten all about the recent cloudburst.

All the same, was it merely imagination, or had the big reservoirs flanking Lea Bridge Road really dwindled in their contents as I gazed at them on the return journey?

"Watch Your Steps"

New Hepworth Dancing Series

THE house of Hepworth has just completed four short pictures illustrating modern dancing steps, and Eileen Dennes, the charming young screen player who has been so successful in many of the Walton-on-Thames pictures, is the chief exponent in them. Miss Dennes is, of course, a ballroom and stage dancer of considerable repute in two continents. Her partner is Alec Ross, of the Purcell school of dancing.

The first of the series, illustrating the fox-trot, was shown on Thursday, at the Charity Matinée at the St. James's Picture Theatre, which was attended by H.R.H. Princess Mary. The other pictures deal respectively with the one-step, waltz and tango.

In the making of them, for which that excellent expert Gaston Quiribet is responsible, much care was taken to ensure musical synchronisation. The ultra-rapid camera has been utilised to analyse the various foot movements; and the "wrong way" to dance is portrayed as well as the correct way. They should therefore be as instructive as well as entertaining.



Watching the Wheels Go Round

American Impressions by FRANK A. TILLEY

FOUR weeks spent, almost every moment, in American studios—the floor, the lot, the office, all the departments. Most of the rest of the time spent in the homes of artistes, directors, scenario editors. Out of all of which I can return to England rejoicing.

For this is the moment (if there are in Britain still people with ears to hear) at which the bubble of American supremacy in motion picture production can be pricked. It is a bubble—it floats, highly coloured, because it has never yet had its real hollowness challenged. Inside the bubble there is nothing. It has been blown by a child who happened to have the monopoly of the pipe and soap—and the air.

There are several factors which have produced America's commercial and mechanical supremacy in picture production: a large, ignorant, easily pleased population, mechanical inventiveness, and the gambling spirit.

There are several factors which equally will provide the failure of American production—save for the masses of her own market. Among these factors are dishonesty, lack of culture, internal (one may say even family—or racial) politics, and an elaborate system of unsound finance.

I will take a typical example of the making of almost any present American picture at this time. This is what happens.

The head of the scenario department discovers that a novel or a play—not because of its merit, but because it has received some acclaim—will make a picture. He sets after an agent, who sells the novel, not to the firm for whom the head of the scenario department is working—oh, no, that would be much too simple—but to a third party, who sells again to the producing company. The difference between what the author gets and what the firm pays is cut up between the agent and the scenario department head, less what the intervener gets, who is sometimes the stenographer of one of the firm's picture directors, or even executive officials.

(The existence of this system will probably be denied by the leading firms in New York, but I have evidence of specific cases implicating them if they would like more positive publicity.)

Then the story is put into scenario

form by someone who knows what the public wants, because he has formerly been a film salesman. And so the casting begins. Eventually—the intervening complications are too long and complex to detail here—the story is "cast." The male lead gets in because the lady who wrote the script has a penchant for him, the female star because she is "friendly" with the director, the second leading lady because she is the *chère amie* of the art director, who has a pull to this extent because the picture director is afraid he may not go all out on the designing of the sets.

Sometimes an artiste who would really suit a part gets a "test." But if there is anyone in the studio—from manager to the head of the laboratory—who doesn't want the artiste in the picture, the test proves that the artiste doesn't screen well. Make-up will be purposely bad, lights deliberately arranged to produce bad features, or faking in the laboratory resorted to. And these things are the accepted commonplaces of the studio.

Now the director—frequently a political appointment—rejects the scenario. He must, because he has got to have an excuse for making a bad picture. He has got to be able to say, "Well, I told yer it was a hokum story, an' you would have it done that way."

Frequently he "re-vamps" the script and puts in an avalanche, or a prize-fight, or some Babylonian cut-backs, or an explosion in a fish-canning factory—anything, in fact, which doesn't belong to the psychology of the story, but which will thrill the half-witted alien immigrants who are becoming absorbed into America in Peaksgill, or Hot Dog, or some other equally desirable centre of progress and culture.

Then the story is given to a high-priced outside scenarist, who duly delivers a script which the director again re-edits. Meanwhile the overheads continue to pile up. The art director plans sets, after conferring with the director, that are like nothing on earth but sets, and finally, with an expensive scenario which contains nothing but one incident of the original story (which was bought for a high price) the shooting begins.

Eventually the film is made (and most of the artistes have tried to "hog" the picture on every possible occasion) and

gets to the projection room. The general manager says, after expectorating elegantly wide of the cuspidor, "Ain't this the bunk," and calls in a film editor, who cuts the print into *his* idea of a picture. Then it goes to New York, and they edit it again.

And that is, with little exaggeration, how it is being done in America.

So far as mechanics are concerned, they have everything which makes for success. So far as art, or drama, or even knowledge of realities is concerned, they have practically nothing. Their production is built on the intellectual level of the lowest common factor in American life, on a lavish expenditure of money on non-essentials, on material elaboration—and on nothing else.

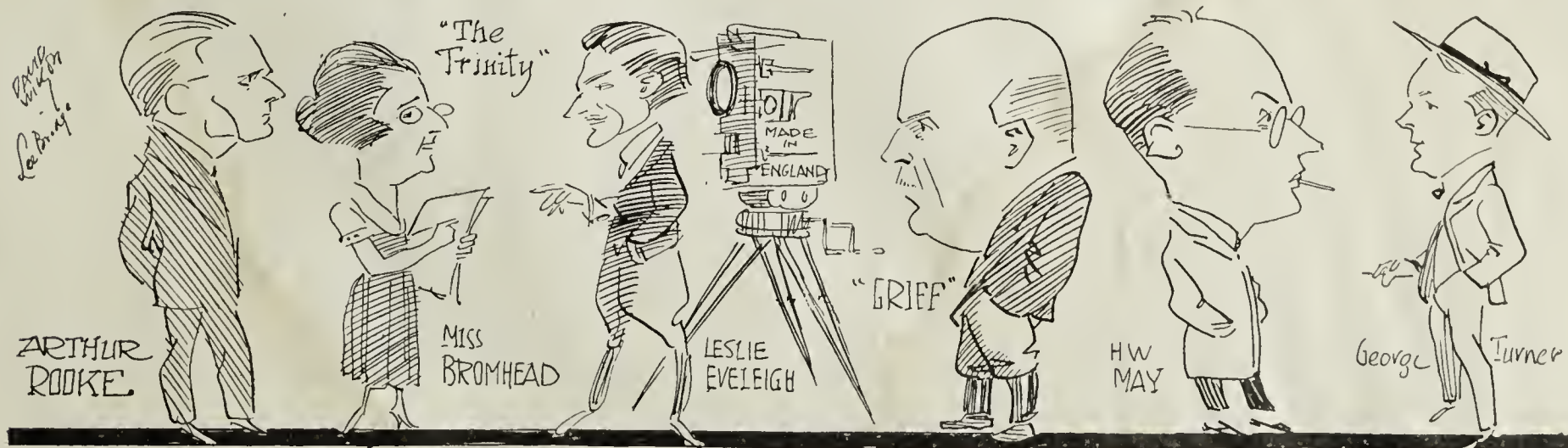
And how can it be otherwise? With a different form of censorship in almost every State; with a public whose intelligence is broadly that of the lower type of illiterate Mediterranean Slav immigrant; with an industry dominated by graft, family politics, bluster and exaggerated market-place hawker minds, what else can result?

It may—on the whole, it appears that it *does*—suit America. But it is a crime and a menace that results of this appalling success of mechanics and megalomania should be spoon-fed to the saner and more cultivated publics—by comparison with America—of Europe. It is especially a menace that this conglomeration of all the worst traits of the lower forms of life from South Eastern Europe should be imposing the messy and pernicious results of their accumulated lack of intelligence on the Nordic peoples. It is superlatively a menace that they should be imposing them on the English-speaking peoples.

The moment is here, now, for Britain to adopt all the mechanical perfections which America has produced to add to them our racial culture and comparative artistry and honesty and to force America to keep her product for her own consumption.

In the next article I will outline the manner in which I believe we in this country can attack the task. So far we have done nothing.

But we must begin, ready to learn, ready to listen, and ready to work—hard.



Hurried Production

Deceptive Advantages Outweighed by Objections

IF one could mentally visualise that very convenient but purely imaginary person, the impartial observer, and could bring him into the motion-picture production industry, his impressions would be more than valuable.

He might be pardoned, after watching the methods of certain studios, for receiving an idea of the objects of making pictures totally distinct from the professed aims of those picture-makers themselves.

It is conceivable that he would say, after a spell of attention to those actually at work upon the floor:

"This making of pictures is fascinating, and instructive as well. I have often read of the pains taken by an army of experienced and thoughtful experts, and now I have actually seen them. It is quite evident that their one aim in life is to hurry frantically forward with the scenes. Nothing can be clearer than the fact that some compelling inducement is there to make them scramble through their day's work without an instant's pause, in order to go straight ahead on it without interruption, for half the night. At times they seem very tired, but that doesn't appear to be taken much into account, although I should have thought that players, from principals to small part and crowd-workers, could no more be capable of really good, creative work when they are physically exhausted than I could myself. Yet no pauses are allowed in the scenes, although the waits between them are tedious in the extreme.

"I have been trying to find out why all this hurry and overwork should be. Few workers in any other business would stand it—but then, in most other industries workers are organised. Perhaps, after all, these people like it. I will ask them. . . .

Overworked Artistes

"No, they don't do it because they like it; that is certainly obvious. The crowd-people get paid a little extra for staying late—and yet they would rather come again, not only because it means another day's work, but because many of them, especially the girls and women, find it a hard penance to make a long and awkward journey home at a late hour. Moreover, other producers do not attempt to get two days' work out of them for a day-and-a-quarter's pay.

"Some of them say that it is impossible for any artiste to give good results after twelve hours' work. Is this an excuse to get an extra day? How very mercenary! Consider the principals, on whom the picture's success so largely depends. The leading players work until nine, ten, eleven and midnight in the feverish scramble to make a six-reel picture in less than a fortnight. Do they receive any extra remuneration on their contract salaries? Nothing extra whatever; and in actual effect it means that they are doing a fortnight's work for a week's salary.

"Can good pictures be made in such a short time? Marketable pictures, perhaps; but not pictures of a standard likely to enhance the good name of the industry. It strikes me that there is something odd in the fact that while a number of people in the industry are loudly defending the moving picture as an art-form, others in our studios are scrambling pictures out against time under a system of frenzied bustle which regards any display of thought and hesitation on the part of those at work as a wasteful interruption.

Can Art be "Gingered?"

"If film plays are a form of artistic story expression, then, surely, their making should be subject to the same basic conditions applying also to other forms of art. Such expression cannot be limited by hours and minutes. One does not go to a royal academician and say 'I want my portrait painted. This is Tuesday, and I must have it by Thursday afternoon.' If the painter agreed to undertake such a commission (which, of course, he would not) the finished result would disgrace a pavement-artist.

"If I were a publisher and instructed a famous novelist to write a novel in five days, I should forfeit my right to be dissatisfied with any adverse criticisms of the finished book.

"Even if film-making were (as some people trenchantly maintain) not an art at all, but a business, the moral is the same in essence, if less incongruous in practice. Is the suit of clothes the tailor rushes through in forty-eight hours really a splendid one? Would you prefer to live in the kind of house that is run up by a jerry-builder in three weeks? Is the hurried shave at the barber's the smoothest?

"Hurry is a fine thing where a standard of excellence is being maintained rather than destroyed. It is, for example, rather a fine thing to travel by rail from Paddington to Plymouth in 4½ hours. But have you ever tried to hurry over figures, over carving meat, or playing a game of

billiards? It doesn't work. And I don't see how rushed work is going to make good picture-plays."

So much for our imaginary observer in the studio. Is he very far wrong? It is, of course, superfluous to point out the only reason why films are sometimes turned out like sausages from a machine. The reason is a saving in actual expense—the same reason which induces the pork-butcher to invest in a sausage-machine instead of filling the skins by hand.

A perfectly legitimate retort to this would be: "And are not sausages a highly successful commercial commodity?" The answer is, of course, that they are. But the average human being would soon get as tired of sausages if they were served up at every meal as the ever-critical public are growing weary of rushed-through, machine-made pictures.

Scamped Details

It is not only during the actual work on the floor that flurry and haste are bad for creative work. Hurry begets carelessness in many subsidiary sides of picture-making. The casting may be left to an incompetent agent; the dresses may be selected without care or knowledge; and, above all, the script may have been commissioned four or five days before the first shots are taken. This latter practice is as damaging to the prestige of every other section of production as it unquestionably is to the unfortunate scenarist whose defects of script, due to a burst of sudden and scrambled application, and midnight oil, affect the whole picture of which it should be the corner stone.

By this time it should, in our considered opinion, be realised that a good scenario takes a month to complete; that casting should take, at least, a week; that the cameraman should be allowed as many re-takes as he considered necessary; that good work cannot, as a rule, be obtained from players, whether leads or crowds, who have been in a studio for more than ten hours; that dissatisfied people take little interest in what they are doing; and that a five- or six-reel picture cannot be properly made in less than four or five weeks.

"Hustle" not American

There is, as is often the case, a lesson from America in this regard. In the States, the length of time taken during a picture is commensurate with the (usually) big sum to be spent upon it. But hardly ever is a picture "rushed" in the sense that it runs the risk of bad acting, sets, casting and photography.

In penning these remarks, it is, of course, understood that we are making no sweeping accusation against the hurried methods of British producers in general. Our strictures are directed against a few examples in our midst. Indeed, it is unquestionable that some British directors go to the other extreme, of slowness—which, even when artistic, is often financially ruinous. But that must be the topic of some other article.

SOME QUESTIONS.

We reprint without comment the following from the film-note column of our bright contemporary, the *Encore*—

Whether good work is not being done by the Kinema Club in opposing licences for film schools?

* * *

Whether producers are deserving of credit for lending their help?

* * *

Why they do not oppose consistently every licensee?

* * *

Is there a bigger influence behind some schools than others?

* * *

And who are the traitors?

Author v Scenarist

by KINCHEN WOOD

ALTHOUGH but a scenarist—poor, mean and humble—with trepidation as of a palsy, I take up my pen in reply to that illustrious authoress, Mrs. C. N. Williamson, who, amongst other protests, states that “the directors’ and scenarists’ and continuity writers’ one aim is to change the book they have bought for filming; to take out all the drama, naturalness and construction, to alter all motives and obliterate character, except, possibly in the ‘star’ part.”

It is well known that this has long been the plaint of the author whose work has been filmed when, in the screen version, his story has not been followed chapter by chapter and line by line, but to assert that it is the scenarist’s one aim to alter and mutilate the story is most unfair and untrue.

Unfortunately, there is little doubt that many books bought for filming are totally unsuitable for expression through the medium of the cinematograph. It is presumed that they are selected for the reason that either the author or the book is well known and that, in consequence, the public will pay to see a film version of the popular novel. In such a case the blame is not the author’s, neither is it the scenarist’s, for he is not usually consulted as to the suitability of a story before it is purchased, but merely commissioned to put it into picture form.

When such a book has no pictorial value, the poor scenarist is between the devil and the deep sea. If he adheres strictly to the book, the film must be a ghastly failure—and his the blame—while, if he departs from the original in order to remedy its unfilmable qualities, he is surely damned by the author.

I have myself scenarised both novels and plays, which, if screened as they were originally written, must have been quite unendurable from the picture-goer’s viewpoint—if then, by making certain alterations, a film can be produced which satisfies, nay, more, pleases the public, surely the scenarist should not be blamed by the author. I certainly think that whenever possible such alterations should be made with the author’s consent and, moreover, the reasons for making them very carefully explained, for, after all, a novelist cannot be expected to know precisely why certain parts of his story are unfilmable, why certain situations must be turned about, condensed or omitted altogether. He must realise that the technique of photo-play construction is just as complicated a matter as the technical construction of a novel or stage play. They are essentially three separate crafts.

The scenarist most certainly does not make alterations for the joy and pleasure

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Marion Quigley Again! The Empire School of Kinematography Exposed

AMONG the “schools” professing to teach “film-acting” which have sprung up during the last two or three months is one conducted from 14, Baker Street, W., under the style of “The Empire School of Kinematography.” The title is an imposing one—in every sense of the word.

The Margaret Leahy stunt, the biggest encouragement known to these precious concerns, has encouraged a recrudescence of the activities of such mushroom institutions, which are nothing less than parasitic and heartless frauds upon the public, and have no connection whatever with the legitimate and honourable, if overcrowded profession of screen-acting.

Our attention was first called to this particular concern by an advertisement in the *Daily Telegraph* which ran as follows:

CINEMA.—Wanted at once, a few smart, refined LADIES and GENTLEMEN, also bright CHILDREN, to train for film production.—The Empire School of Kinematography, 14, Baker Street, W.1.

No sooner had our inquiries begun when we learned of the application to the L.C.C. Licensing Committee for a film-school licence in the name of Mrs. Elinor G. Wells. This application was opposed by George Ridgwell, on behalf of the Kinema Club, on the double ground of the absence of the applicant’s qualifications and the undesirability of such licences. At the hearing, however, it was announced that Mrs. Wells had withdrawn her application, as she did not intend to pursue this branch of business.

Whether this was the real reason may fairly be doubted. This withdrawal was made at the Committee sitting on June

Is Anyone Interested?

A CORRESPONDENT, who is a professional scenarist has two scenarios, neither of which have been round, both ready to put into the producer’s hands, six-reel subjects, both spectacular, with strong, dramatic situations in them, both popular periods and historically correct, which, though suitable to the English market, would have a world appeal.

We will gladly put any inquirers into touch with the author through this office; and will forward any letters addressed “Costume Scenarist,” to the proper quarter.

of so doing; neither does he take out of the drama and naturalness or alter motives, etc., without very good reasons indeed. It should, however, be understood that what constitutes a dramatic situation in a book does not always do so on the screen for various reasons that would occupy too much space to explain here.

The scenarist is not out to make extra work for himself, and if he can write his scenario as per book he will certainly do so—but this, unfortunately, is very rarely possible.

22. Within a few days complaints from amateurs began to trickle through, and we ascertained that on the very morning following, Saturday, June 23, the “School” had taken a sum of £13 13s. from a young girl, who was given a receipt for that sum for “film tuition.” In other words, a gross breach of the law had taken place, and the school was being illegally conducted without a licence. Lessons in deportment and dramatic action were, in fact, being given by a certain gentleman of theatrical experience, whose name, for the time being, we prefer to suppress. His position, we are satisfied, after an interview with him, was purely that of an engaged expert, and we pointed out to him the fact that he was connected with an illegally conducted establishment.

Several girls who had parted with various sums came to us, and we lost no time in placing the matter in the hands of those whose business it is to deal with such cases—viz., the inspectors of the L.C.C.

Money was also extorted from numbers of girls and men under pretence of buying or hiring costumes, none of which were ever seen. Presently, the most interesting discovery of all was the revelation of the identity of the woman known as “Madame Luck,” who seemed in charge at 14, Baker Street. We don’t know whether she was the Elinor G. Wells who applied for the licence. But “Madame Luck” has been identified as none other than the notorious Marion Quigley, who has from time to time promoted equally questionable film-schools, and, has been convicted for similar offences!

At various times in the last four or five years Quigley (who calls herself Granville or Grenville) has been in the police courts on charges of defrauding the screen-struck public, and in February of last year, she was sentenced at Oxford to nine months’ imprisonment, after having extracted between two and three thousand pounds from film-struck amateurs. She has been also bound over in her own recognisances, which were broken. Her association with a male parasite who calls himself Welding, alias Ross, alias Paul, has been intermittent, and this man was also sent to prison last year. Her career is one of repeatedly heartless roguery and fraud, and dozens of pitiful stories of trickery and brazenness have already appeared from time to time in the Press. She has been let off lightly more than once.

Like many other similar swindlers, Quigley talks glibly about her standing in the film world, and uses well-known names like Maurice Elvey, Nazimova, Sir Oswald Stoll, Hepworth’s, in the most cool and impudent manner. For some years firms have been annoyed at flagrant lies and have received occasional visits from young girls and others whom Quigley has promised work for with this or that well-known producing house.

At the moment we have no information respecting the present action of the L.C.C. inspectors; but the matter must, for the present, be left in their hands.

Where They Are—and What They Are Doing

ISOBEL ELSOM is to play opposite Sir Frank Benson in the Stoll production of "Beckett," directed by George Ridgwell.

Sir Simeon Stuart is engaged for an important part in G. B. Samuelson's new picture.

Fred Wright has concluded his part in "M'Lord of the White Road" (Granger-Davidson).

Kathleen Grey has just finished playing a Suffragette in "Squibs, M.P.," for George Pearson.

Wallace Bosco is in the new W. W. Jacobs' picture directed at Bushey by Manning Haynes.

Tony Fraser is to play in the new Henry Ainley drama, "Hassan," at His Majesty's Theatre.

Edwin Greenwood is at work on a further "Gems of Literature" series at the B. and C. studios.

Dezma du May, booked through Sidney Jay, is in "Mary Queen of Scots," directed for Ideal by Denison Clift.

Hetta Bartlett has returned to London after playing for six months with Mrs. Patrick Campbell in "Magda."

Bert Osborne (booked through Sidney Jay) has been working for Carlyle Blackwell in "The Beloved Vagabond."

Edwin Ellis and Henry Walton have been at work for Carlyle Blackwell in "The Beloved Vagabond."

Billy Saunders, well known to many of our readers in the early days of Stoll's, is now assistant to Sinclair Hill in "Widow Twan-Kee."

Billy Ewins has concluded his part of a detective in "The Lights of London" (Gaumont). His new address is 12, Evelyn Road, Richmond.

Cecil Morton York, who is in "The Starlit Garden" (George Clark) has been busy this week on his part in "Young Lochinvar," directed by W. P. Kellino at the Stoll studios.

Harry J. Worth has completed his recent work for Thomas Bentley in "Old Bill Through the Ages," and for Fred le Roy Granville in "The Beloved Vagabond" at the Alliance studios.

Pino Conti, who has been playing in "The Beloved Vagabond" recently, is engaged for a part in the new George Clark picture "Diana of the Islands," directed by F. Martin Thornton.

Arthur Walcott is engaged for a part in "What Price Loving Cup?" the new Walter West production at Kew Bridge. He is also playing "The Mesmerist" and the Polish Jew in "The Bells" (B. and C.)

The Editor will be glad to insert particulars at any time of the professional activities of our readers.

James Reardon has been at work under George Pearson at Craven Park.

Zelma Salome has been at work at the Alliance studios with Frey le Roy Granville.

Eddie Reed has been at work at Stolls in a "Dr. Fu-Manchu" episode, directed by A. E. Coleby.

Irene Tripod has a part in "The Beloved Vagabond" (Carlyle Blackwell), booked through Sidney Jay.

Nina Vanna is playing Lady Teazle in the two-reel version of "The School for Scandal" at the B. and C.

Hubert Carter has a part in "An Odd Freak," the new Artistic two-reel Jacobs' comedy, directed by Manning Haynes.

Charles Newbold was engaged recently through Sidney Jay for a part in "Bonnie Prince Charlie," directed for Gaumont by C. C. Calvert.

Eva Llewellyn is back from Manchester, where she has been playing in the Gaumont "Around the Town" episode "A Thread of History."

Esme Carlyle is working for Denison Clift.

Margaret Hope has returned to town after a brief holiday.

Cameron Carr has finished his recent engagement with Carlyle Blackwell.

Arthur McLaglen is in "Bonnie Prince Charlie" (Jay's booking).

James Lindsay is playing heavy male lead in G. B. Samuelson's new picture.

Peggy Baker has been at work with Samuelson, and also with Carlyle Blackwell this week.

J. Edwards Barber is playing a part in the new George Clark picture, "Diana of the Islands."

Henry Wilson has now concluded his part of the hunchback dwarf in "Don Quixote" (Stoll).

Billie Gomez has been playing lead in "A Thread of History" for Gaumont's "Around the Town."

Sydney Seaward has been booked through Sidney Jay for a big part in "Bonnie Prince Charlie" (Gaumont).

Daisy Agnew is engaged to play the farmer's wife in "The Bells" for Edwin Greenwood at the B. and C. studios.

Florence Nelson is playing in "The School for Scandal," for the B. and C., directed by Edwin Greenwood (Bramlin's booking).

Erie L. Smith, Isabel Cruise, and Miriam Murray have been at work in "The Beloved Vagabond" for F. le Roy Granville.

Charles Vane is going on tour for twenty weeks in the Robert Courtneidge production of "Paddy, the Next-Best Thing."

Benson Kleve has been engaged through Bramlin's Agency for the part of Donald Macpherson in "Bonnie Prince Charlie" for Gaumont.

Gerald Ames is at work in some big scenes of "Mary Queen of Scots," directed by Denison Clift, in which he is playing Bothwell.

Mary Rorke has just completed her part for Granger-Davidson in "M'Lord of the White Road," directed at the Lea Bridge studios by Arthur Rooke.

Gladys Jennings is busy at the Criklewood studios on the interior scenes of "Young Lochinvar," in which she is playing principal rôle opposite Owen Nares.

Tom Waters is engaged for a part in "Hassan" at His Majesty's Theatre, by Basil Dean. He is also playing, for Edwin Greenwood, the part of Fritz in the two-reel version of "The Bells" at the B. and C. studios.

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GREASE PAINTS & POWDERS

British National Film League

Stoll's and Ideal Join

EVERYTHING happily points to the British National Film League becoming in the near future an infinitely more representative and consequently more powerful organisation of British picture-makers, and this fact may have far-reaching results for good which are at the moment incalculable.

The fact is now public that the ranks of the British National Film League have been strengthened by the inclusion of the Stoll organisation. The League is now approaching its limits of possible membership, although there are still two or three conspicuous gaps in the list. For the sake of reference, we reproduce the names of the members. They are: Butchers, Welsh-Pearson, Incorporated British Renters, B. and C., Granger, Ideal, Atlas, Bioeraft, Gaumont, Quality, Balcon, Friedman and Saville, I. B. Davidson, George Clark Productions, and Stoll. Another firm which we understand will probably join up is British Instructional Films, a unit of peculiarly useful influence in the work of the League, the publicity department of which will no doubt make ample use of the many-sided activities of its members. Further, there is a rumour that the producers of topicals are to come in as a separate sub-section—another exploitation angle.

Our own view is that no British organisation can afford to be outside this movement, the vigorous prosecution of whose aims cannot but be to the general advantage. There are many obvious and tangible benefits which must accrue, not only to the members, but to the Trade as a whole; the internal rivalry between the firms, which we all recognise as inherently part of the development of the art and the Industry, is by no means lessened, but the communal struggle to advance can be directed from a sort of general staff and intelligence department, and every step forward is a move that will help everyone in the Industry. That is why we wish for the B.N.F.L. a 100 per cent. membership. Meantime further announcement is almost ready which will register an important step forward in the social prestige of the Industry in general, and of the National Film League in particular. The nature of this statement will not surprise those "in the know," but in view of its importance premature publication might be indiscreet.

SCENARISTS. . . .

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62, Foxbourne Road, Balham, S.W.17.

KINCHEW WOOD.

Late Wm. Fox Studios, Los Angeles.
7, Wymering Mansions, Maida Vale, W.9.

COMING TRADE SHOWS

"The Little Door into the World"

Dewhurst production—Story, scenario and direction by George Dewhurst—Photographed by G. Pauli—Leading players: Lawford Davidson, Olaf Hytten, Nancy Baird, Victor Tandy, Peggy Paterson, Arthur Mayhew.
Alhambra, Leicester Square, Thursday, August 2, at 11.15 a.m.

Cameramen's Section

No meetings have been held by the Kinema Cameramen's Society during the past fortnight, but the Entertainment Sub-Committee are busy on the arrangements for the River Trip and Sports on Sunday, September 2nd.

Tickets for the Runnymede trip on the steamer *England*, including luncheon and tea, are obtainable from A. Arch, Secretary of the K.C.S. Entertainments Committee, at 1, Montague Street, W.C.1, Jack Cotter at Pathé, and through most cameramen. The price is 21s. single, and 35s. double (lady and gentleman).

Entries for the sports will be presently invited, and we shall publish a program of the varied events.

Prizes have been given (and promised) by a number of friends, both firms and individuals.

D. P. Cooper has the bad luck to be out of action owing to a recent chill, which has meant that his camera work on the Stoll "Fu-Manchu" series has had to be done by Phil Ross, while the popular "D. P." recuperates on a short holiday.

I. Roseman is at work on the new B. and C. series of "Gems of Literature" for Edwin Greenwood.

G. Pauli is back from Berlin.

To the Editor, *Motion Picture Studio*.

SIR,—It was with great interest that we read the paragraph entitled "Craftsmen v. Laboratory," in last week's *Motion Picture Studio*. Cameramen have hitherto been handicapped in this matter to such an extent that it has nearly assumed the form of an evil. There are not many studios in this country which boast their own dark-rooms, and in so many cases it is the firm which gives the lowest estimate which gets the development of the negative. This striving to save a few pounds on a production, the cost of which runs into thousands, is not only a short-sighted policy, but sometimes a suicidal one, because, after all is said and done, the negative is all a producer has to show for his thousands of pounds.

We feel we are entitled to write on this subject, being in one of the fortunate studios which have a dark-room on the premises, and working hand in hand with one another for the betterment of the photographic side of the studio's films, also in having a "Guv'nor" who begrudges nothing to the dark-room, when he knows he will receive a return for his outlay.

LESLIE EVELEIGH.
A. J. GRIFFIN.

"Who's Who on the Film"

WE had an interesting talk with Mr. L. B. Lestocq this week about his new publication of "Who's Who on the Film." Whilst Mr. Lestocq is still associated with Bramlins, he has undertaken for the Savoy Publishing Service to edit this volume.

We understand that it is hoped to include a record of all producers, artists, cameramen and scenarists, such being the case, we anticipate a most interesting book, and one that must be of considerable value to all those connected with the manufacture of pictures.

The lines on which the Savoy Publicity Service proposes to publish their book are sensible and sound. Such publicity at the moderate charges made according to the space taken must appeal to all those who wish to keep their names to the fore. We have many times written in this paper on the subject of publicity, and we congratulate Mr. Lestocq in attempting to collate for publicity purposes a book which will be entirely in the interests of those who seek for work from time to time.

Mr. Lestocq tells us that the response so far is quite excellent; but there are still some applications he has not received, and as he cannot hold up indefinitely the publication to the detriment of those who responded early, he will have to proceed, so we advise everybody to get into touch with him at the Savoy Publicity Service, 43, Hallam Street, W., at once.

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10, Oakhill Road, Putney.

Phone: Putney 1111.

Dr. Marie Stopes on Her Banned Film

A Complaint—and a Rejoinder

(N.B.—We print in full the following communication from the Author of "Maisie's Marriage—a Tale of Married Love," together with our reply.)

FOR some extraordinary reason, doubtless ultimately ascertainable but at present rather mysterious, this film has had a stormy history. At the Trade show it was received rapturously, it got excellent reviews from such solid papers as the *Daily Telegraph*, and it has been shown in its original form in many of the large towns in England with the approval of the local Watch Committees. Sometimes efforts were locally made to block it, but then generally the committees came out in its favour, and, as Col. Giles, of the Folkestone Watch Committee, said, "one could safely take one's grandmother to see it, there being nothing obnoxious in it," as was reported in the *Morning Post*. Scotland, too, has welcomed it in its original form, but the Trade Censor, Mr. T. P. O'Connor, wanted it altered in ways that the author will not permit, the senior author in this case having much more carefully guarded rights in the copyright than is usually the case. The L.C.C., misinformed about the Trade display, backed the Trade Censor, and at one time even endeavoured to stop the use of the words "Married Love," in any shape or form associated with the film. Dr. Marie Stopes has received a letter from the L.C.C., however, as a result of her personal interview with the Theatres and Music Halls Committee, in which they state, "the Council has not raised, and will not raise, objection to the use, in posters and descriptive pamphlets issued in connection with the film, of the description 'Maisie's Marriage,' a story by Dr. Marie Stopes, the author of 'Married Love,' provided that the words 'the author of 'Married Love'' are printed in type which is appropriate to a description of that nature, and relatively small compared with the type used for the title, 'Maisie's Marriage.'"

One rather wonders under what statutory right they dictate to the advertising world of the kinema what size they shall use! Following on the action of the L.C.C., which is now, I hope, righted, some communications from the Home Office on similar lines lead to local trouble here and there, notably in Portsmouth, where the booking was cancelled. I was personally in Portsmouth this week and saw the Chief Constable and the Town Clerk, under whose orders he acted, and they assured me solemnly there was misapprehension and mistake in the matter, and if it comes up again no exception will be taken to the display and exhibition of the film under the above title. Fortunately these authorities did not take a tape measure to the lettering.

It was a rather funny coincidence that the week I was banned in the Cinema, I spoke from the pulpit in Portsmouth. At the Sunday evening service at which I spoke, the crowds inside and outside to hear through the windows, were so great that I was told afterwards people were inquiring what member of the Royal Family was there, as they could think of no other reason for such crowds.

As a former commissioner of the Cinema Commission, as a former member of the Committee of the Society of Authors and as a present member of the Committee of Management of the Society of Authors, I am not going to allow to pass the infringement of my author's rights in my own copyright which has been forced upon certain houses owing to these various misapprehensions. I hope that it will be recognised that when an author's name is on a film and he or she has secured their rights by legal agreement that their property cannot be tampered with against their will. Any film can be refused altogether in any district, but when exhibited can only be shown in the form approved by its owner, the author.

(Signed) MARIE STOPES.

The Real Issue

It is curious to find that Dr. Marie Stopes, in the face of very explicitly-worded Trade Press criticism from more than one direction, still regards the reason for the "stormy history" of the film "Married Love" as "mysterious."

Naturally, it is not for us to interpret the motives which actuated Mr. T. P. O'Connor, M.P., acting as President of the Board of Film Censors, in objecting to certain details in the picture, including the title. But if we were to hazard a guess at them, we confess that we should find them the very reverse of "mysterious"; and at the risk of incurring even Dr. Marie Stopes' displeasure, we will reiterate our own views on the exhibition of the picture.

We objected to the film in our review of it on two distinct though correlated grounds. The first ground was that it appealed on its title to the prurient-minded section of the public; that it pandered to those who regard all such propaganda as birth-control as a means of satisfying their unsavoury mental appetites; and that this objection held good irrespective of whether such people were disappointed or not at seeing a comparatively innocuous film after having paid their money. Our second ground was that such a policy, being doubtful showmanship, as well as a complete disavowal of public responsibility, was calculated to bring the film industry into disrepute, and to place a powerful weapon into the hands of its enemies.

While expressing no opinion on the Stopes' theories and propaganda, we will freely state that we give the gifted and learned lady every credit for her courage, honesty, public spirit and ability in her efforts. Nevertheless, it must be one of the inevitable drawbacks attending such propaganda that its high objects are lost sight of by a large number of persons who see in it simply a "spicy" topic, a field for salacious wit and a partial satisfaction of their morbid craving for the obscene. If Dr. Stopes doubts the existence of such persons, we will cheerfully retire from the discussion at once.

That they exist in tens of thousands hardly calls for demonstration; but if one were needed, we would refer Dr. Stopes to her Portsmouth pulpit audience, who, finding the film banned, stood on tombstones to hear her in church.

The irresistible conclusion, on seeing "Married Love" on a film poster, is that some version of the well-known intimate medical work is being presented; and we repeat our charge that the promoters of the film counted upon this fact for their financial returns. It now appears, however, from Dr. Stopes' own statement, that her own author's agreement respecting the poster of the film is a very definite one, which she means to enforce by every legal means. In other words, she protests against any reduction in the size of the words "Married Love" on the poster, and is resolved to preserve the impression that the film is a version of her medical work. If this is so, we discreetly refrain from comment.

Dr. Stopes stands up for her author's rights. We are also strong supporters of authors' rights. We hold, nevertheless, that the elimination of "playing down" film titles to extract money from the lewd-minded portions of the community, and the care necessary to prevent such crude and irresponsible showmanship becoming a weapon in the hands of those who would abolish the kinema, are more important than copyright infringements and inquiries into the statutory rights of local authorities.

Kinema Club News

The Saturday dances are being continued through the summer. Their popularity shows no signs of waning. Members are allowed to bring friends at a charge of 2s. 6d.

Major Foyle, the manager and secretary, is back from a short holiday.

What is a "film fan"? The answer is the new electric one installed in the Club bar by private subscription within a few hours of its suggestion!

Who is "King Pizzey"? Is it the nickname of a certain member who finds backing for profit more lucrative than backing for films?

The ground floor alterations are now well on the way, every necessary permission having been accorded.

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THE PULSE OF THE STUDIO—Continued from page 16.

FILM: "Conscripts of Misfortune."
DIRECTOR: F. Martin Thornton.
STARS: Vietor McLaglen, Madge Stuart, Florence Turner, Norma Whalley.
CAMERAMAN: Emil Lauste.
STAGE: Assembling.

FILM: "Diana of the Islands."
DIRECTOR: F. Martin Thornton.
SCENARIST: F. Martin Thornton.
STAGE: Starting shortly.

Graham Cutts.

STUDIO: Famous-Lasky, Poole Street, Islington. Dalston 2770.
FILM: "Woman to Woman."
DIRECTOR: Graham Cutts.
STAR: Betty Compson.
CAMERAMAN: Claude MacDonnell.
SCENARIST: A. J. Hitchcock.
STAGE: Completed.

FILM: "The Awakening."
DIRECTOR: Graham Cutts.
SCENARIST: A. J. Hitchcock.
STARS: Betty Compson, Clive Brook and Henry Vietor.
CAMERAMAN: Claude MacDonnell.
STAGE: Fifth week.

FILM: "The Prude's Fall."
DIRECTOR: Graham Cutts.
SCENARIST: A. J. Hitchcock.
CAMERAMAN: Claude MacDonnell.
STAGE: Scheduled.

Graham Wilcox Productions.—174, Wardour Street, London, W. 1.
Phone: Regent 556-7.
STUDIO: On location in Berlin.
FILM: "Chu Chin Chow."
DIRECTOR: Herbert Wilcox.
STARS: Betty Blythe and Herbert Langley.
CAMERAMAN: Rene Guissart.
SCENARIST: Herbert Wilcox.
STAGE: Assembling.

FILM: "Spanish Love."
DIRECTOR: Herbert Wilcox.
STARS: Betty Blythe and Warwick Ward.
CAMERAMAN: Rene Guissart.
STAGE: On location abroad.

Granville Productions.—52, Rupert Street, W. 1.

FILM: "Hennessey of Moresby."
DIRECTOR: Fred Le Roy Granville.
STAGE: Scheduled

Hepworth Picture Plays.—Walton-on-Thames. Walton 16.

ROUTE: From Waterloo: A.m., 7.0, 8.0, 9.20, 10.20, 11.20; p.m., 12.20, 1.20, 2.20, 3.20, 4.20, 4.54, 5.15, 5.20, 5.44, 5.54, 6.15, 6.20, 7.0, 7.20, 8.20, 8.55, 9.20, 10.20, 11.34.

From Walton: A.m., 7.59, 8.29, 8.41, 8.56, 9.9, 9.46, 10.10, 11.10; p.m., 12.10, 1.10, 2.10, 3.10, 4.11, 5.10, 5.44, 6.10, 7.10, 8.10, 9.10, 10.10, 10.35, 11.34.

N.B.—There is a frequent train service to and from Shepperton from Waterloo. The station is as near as Walton to the studio

FILM: "Strangling Threads."
DIRECTOR: Cecil M. Hepworth.
STAGE: Completed.

FILM: "Comin' Thro' the Rye."
DIRECTOR: Cecil M. Hepworth.
STAR: Alma Taylor.
STAGE: Eighth week.

FILM: "Boden's Boy."
DIRECTOR: Henry Edwards.
STARS: Henry Edwards and Chrissie White.
STAGE: Completed.

Ideal.—Boreham Woods, Elstree, Herts. Elstree 52.

ROUTE: Trains from St. Paneras, A.m., 7.30, 8.0, 8.50, 9.55, 10.45, 11.48; p.m., 12.33, 1.13, 2.35, 3.55, 4.45, 5.12, 6.2, 6.45, 6.50, 7.20, 8.8, 9.18, 10.35, 11.35.

From Elstree to St. Paneras: 9.48, 10.39, 11.25, 12.31, 1.8, 2.15, 3.3, 3.56, 4.56, 5.29, 6.18, 6.55, 7.36, 8.54, 10.14, 11.3.

STUDIO MANAGER: F. A. Kendrick.
ART DIRECTOR: J. T. Garside.

FILM: "The Hawk."
DIRECTOR: Frank Crane.
STAR: Chas. Hutchison.
STAGE: Completed.

FILM: "The Typhoon."
DIRECTOR: Charles Hutchison.
STARS: Charles Hutchison and Edith Thornton.
SCENARIST: Eliot Stannard.
CAMERAMAN: Horace Wheddon.
STAGE: Assembling.

FILM: "Out to Win."
DIRECTOR: Denison Clift.
STARS: Clive Brook and Catherine Calvert.
CAMERAMAN: William Shenton.
SCENARIST: Denison Clift.
STAGE: Assembling.

FILM: "Mary Queen of Scots."
STAR: Fay Compton.
DIRECTOR: Denison Clift.
CAMERAMAN: William Shenton.
STAGE: Eleventh week.

FILM: "Old Bill Through the Ages."
DIRECTOR: Thomas Bentley.
STARS: Syd Walker, Arthur Cleave and Jack Denton.
CAMERAMAN: Horace Wheddon.
STAGE: Assembling.

FILM: "I Will Repay."
DIRECTOR: Henry Kolker.
CAMERAMAN: J. Rosenthal, jun.
STAR: Flora Le Breton.
STAGE: Assembling.

FILM: "Charley's Aunt."
STAGE: Scheduled.

I.V.T.A., Ltd.—2, Leicester Street, London, W.C. 2. Regent 2620-2.
FILM: "The Reef of Stars."
STAR: Harvey Braban.
STAGE: Completed.

Milton.—Weir House, Broom Road, Teddington. Kingston 1617.
Studio closed for structural alterations.

Minerva Films.—110, Victoria Street S.W.1. Victoria 7545.

Napoleon Films Ltd.—28, Denmark Street, W.C. 2. Regent 975. Semi-cofilm.

Nash, Percy.—
FILM: "Ten Thousand a Year."
DIRECTOR: Percy Nash.
SCENARIST: Arthur Shirley.
STAGE: Casting.

Progress Film Co.—Shoreham-on-Sea. Shoreham 19.

Quality Film Plays, Ltd.—22, Denman Street, W. 1.

FILMS: One- and two-reelers.
DIRECTOR: George A. Cooper.
STUDIO MANAGER: S. Folker.
CAMERAMAN: R. Terrenceau.
STAGE: Present series completed
Raleigh King Productions.—Watcombe Hall, Torquay.
STUDIO Vacant.

Regulus Films.—48, Carnaby Street, Regent Street, W.1.

Samuelson Film Co.—Worton Hall Isleworth.

FILM: "Pagliacci."
DIRECTOR: G. B. Samuelson.
STAR: Adelqui Millar.
CAMERAMAN: Sydney Blythe.
STAGE: Completed.

FILM: "The Afterglow."
DIRECTOR: G. B. Samuelson.
STAR: Lilian Hall-Davis.
CAMERAMAN: Sydney Blythe.
STAGE: Starting.

FILM: "The Right to Strike."
DIRECTOR: Fred Paul.
STAGE: Completed.

Seal Productions.—171, Wardour Street. Regent 4329.

Screenplays.—Cranmer Court, Clapham. Brixton 2956.
ROUTE: 'Bus Nos. 5, 32, 67, 80, 88. Trams 2, 4, 6, 8.

Stoll.—Temple Road, Cricklewood. Willesden 3293.

ROUTE: 'Bus No. 16.
STUDIO MANAGER: J. Grossman.
FILM: "Don Quixote."
DIRECTOR: Maurice Elvey.
SCENARIST: Sinclair Hill.
STAR: George Robey.
CAMERAMAN: J. C. Cox.
STAGE: Fifth week.

FILM: "Becket."
SCENARIST: Eliot Stannard.
DIRECTOR: George Ridgwell.
STAR: Sir Frank Benson.
STAGE: Starting shortly.

FILM: "Widow Twan-Kee."
SCENARIST: Sinclair Hill.
DIRECTOR: Sinclair Hill.
STAR: George Robey.
STAGE: Casting.

FILM: "Sherlock Holmes" Stories.
DIRECTOR: George Ridgwell.
STAR: Elle Norwood.
CAMERAMAN: Al Moise.
STAGE: Completed.

FILM: "Young Lochinvar."
DIRECTOR: W. P. Kellino.

CAMERAMAN: Basil Emmott.
STARS: Owen Nares and Gladys Jennings.
STAGE: Fifth week.

FILM: "Sally Bishop."
DIRECTOR: W. P. Kellino.
CAMERAMAN: Basil Emmott.
STAGE: Scheduled.

FILM: "The Beggar's Opera."
STAGE: Scheduled.

FILM: "Guy Fawkes."
STAR: Matheson Lang.
DIRECTOR: Maurice Elvey.
CAMERAMAN: J. C. Cox.
STAGE: Editing by C. N. Sanderson.

FILM: "Henry, King of Navarre."
DIRECTOR: Maurice Elvey.
STARS: Matheson Lang and Isobel Elsom.
SCENARIST: Isabel Johnston.
CAMERAMAN: J. C. Cox.
STAGE: Scheduled.

FILM: "The Wolf."
DIRECTOR: Maurice Elvey.
STAR: Matheson Lang.
SCENARIST: Leslie H. Gordon.
STAGE: Scheduled.

FILMS: Two-reel dramas. "Dr. Fu Manchu."
DIRECTOR: A. E. Coleby.
STARS: H. Agar-Lyons and Joan Clarkson.
CAMERAMAN: D. P. Cooper.
STAGE: Twenty-second week.

FILM: "The Tower of London."
DIRECTOR: Maurice Elvey.
STAGE: Scheduled.

Walls and Henson, Ltd.
FILM: "Tons of Money."
DIRECTOR: Frank Crane.
STARS: Leslie Henson, Flora Le Breton.
STAGE: Third week.

Walter West Productions.—Prince's Studios, Kew Bridge. Chiswick 574.

ROUTE: 'Bus Nos. 27, 105.
Broad Street to Kew: A.m., 8.2, 8.20, 8.45, 9.0, 9.47, 10.17, 10.47, 11.17, 11.47; p.m., 12.17, 12.47, 1.17, 1.47, 2.17, 2.47, 3.17, 3.47, 4.17, 4.31, 5.3, 5.17, 5.32, 5.40, 6.2, 6.20, 6.50, 7.17, 7.47, 8.17, 8.47, 9.17, 9.30.

Kew Bridge to Broad Street, A.m., 9.40, 10.8, 10.38, 11.8, 11.38; p.m., 12.8, 12.38, 1.8, 1.38, 2.8, 2.38, 3.8, 3.38, 4.8, 4.38, 5.5, 5.8, 5.10, 5.32, 5.50, 6.8, 6.20, 6.38, 7.8, 7.38, 8.8, 8.38, 9.8, 9.38.

FILM: Not titled.
DIRECTOR: Walter West.
STARS: Violet Hopson, James Knight and Warwick Ward.
CAMERAMAN: G. Toni.
STAGE: Assembling.

FILM: "What Price Loving Cup?"
DIRECTOR: Walter West.
STARS: Violet Hopson, James Knight.
CAMERAMAN: G. Toni.
STAGE: First week.

Welsh Pearson.—41-45, Craven Park Harlesden, N.W.10. Willesden 2862
ROUTE: 'Bus No. 18.

FILM: "Squibs, M.P."
STAR: Betty Balfour.
DIRECTOR: George Pearson.
CAMERAMAN: Percy Strong.
STAGE: Assembling.

FILM: "Nell Gwynne."
STAR: Betty Balfour.
DIRECTOR: George Pearson.
STAGE: Scheduled.

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Pulse of the Studio

Complete List of all the British Studios, together with Addresses, Telephone Numbers, Full Particulars of Current Productions and Routes for :: :: :: Reaching the Studios :: :: ::

Alliance Film Co.—St. Margaret's, Twickenham, Richmond 1945.
ROUTE: 'Bus 33a, 37. Trains from Waterloo to St. Margaret's every 10 minutes.

Artistic Films, Ltd.—93-95, Wardour Street, W.1. Gerrard 3210.
FILMS: W. W. Jacobs' two-reelers.
DIRECTOR: Manning Haynes.
CAMERAMAN: Frank Grainger.
SCENARIST: Lydia Hayward.
STAGE: Working on second picture.

Atlas Biocraft.—58, Haymarket, London, S.W.1.
FILM: "The Man Without Desire."
DIRECTOR: Adrian Brunel
STARS: Ivor Novello and Nina Vanna
CAMERAMAN: Henry Harris.
SCENARIST: Frank Fowell.
STAGE: Completed.

FILM: "Broken Sand."
DIRECTOR: Adrian Brunel.
STARS: Annette Benson and Miles Mander.
CAMERAMAN: Crispin Hay.
SCENARIST: Adrian Brunel.
STAGE: Completed.

Astra-National.
STUDIO: Alliance, St. Margaret's.
FILM: "The Woman Who Obeyed."
DIRECTOR: Sydney Morgan.
SCENARIST: Sydney Morgan.
STARS: Stewart Rome, Hilda Bayley, Gerald Ames.
CAMERAMAN: Walter Blakeley.
STAGE: Completed.

FILM: "The Beloved Vagabond."
DIRECTOR: Fred le Roy Granville
STAR: Carlyle Blackwell.
ART DIRECTOR: E. P. Kinsella.
CAMERAMAN: Walter Blakeley.
STAGE: Eighth week.

Bert Wynne Productions.—Vernon House, Shaftesbury Av., W.C.1, and Alliance Studio, St. Margaret's, Twickenham, Richmond 1945.
FILM: "God's Prodigal."
DIRECTOR: Bert Wynne.
STARS: Flora Le Breton and Gerald Ames.
CAMERAMAN: W. Blakeley and Jack Parker.
SCENARIST: Louis Stevens.
STAGE: Completed.

FILM: "The Vanity Mirror."
DIRECTOR: Bert Wynne.
SCENARIST: Louis Stevens.
STAGE: Scheduled.

Brouett Productions.
FILM: "Jail Birds."
DIRECTOR: Albert Brouett.
SCENARIST: P. L. Mannoek.
CAMERAMAN: L. G. Egrot.
STAGE: Assembling.

FILM: "Mumming Birds."
DIRECTOR: Albert Brouett.
CAMERAMAN: L. G. Egrot.
STAGE: Assembling.

B. & C. Productions.—Hee Street, Walthamstow. Walthamstow 364 and 712.
ROUTE: 'Bus 38. Tram 81, to Bakers' Arms. Trains from Liverpool Street to Hoe Street every few minutes.

FILM: "Heartstrings."
DIRECTOR: Edwin Greenwood.
STARS: Gertrude McCoy, Edith Bishop, Victor McLaglen.
CAMERAMAN: Arthur Kingston.
SCENARIST: Eliot Stannard.
STAGE: Assembling.

FILM: "The Audacious Mr. Squire."
DIRECTOR: Edwin Greenwood.
STARS: Jack Buchanan, Valia, Russell Thorndike.
SCENARIST: Eliot Stannard.
CAMERAMAN: A. G. Kingston.
STAGE: Completed.

FILMS: "Gems of Literature."
DIRECTOR: Edwin Greenwood.
STARS: Russell Thorndike and Nina Vanna.
SCENARIST: Eliot Stannard.
CAMERAMAN: I. Roseman.
STAGE: First week.

Bertram-Phillips Production.
Thornton House, Thornton Road, Clapham Park. Streatham 2652.

FILM: "The School for Scandal."
DIRECTOR: Bertram Phillips.
ART DIRECTOR: E. P. Kinsella.
SCENARIST: Frank Miller.
STAR: Queenie Thomas.
CAMERAMAN: Percy B. Anthony.
STAGE: Assembling.

British Famous Films.— "Woodlands," High Road, Whetstone. Finchley 1297.
STUDIO Vacant.

British Masterpiece Films.—199, Piccadilly, W.1. Gerrard 4040

British Photoplays.—Dovon Chambers, 28, Fleet Street, Torquay.

British Productions.—Selborne Road, Hove.
FILM: Title undecided.
CAMERAMAN: Bert Ford.
STAR: Lieut. Daring.
DIRECTOR: Lieut. Daring.
STAGE: Completed.

British Super Films.—Worton Hall Isleworth. Hounslow 212.

ROUTE: 'Bus 37. Also tram from Shepherd's Bush Station (Central London and Met.).

From Waterloo to Isleworth A.m., 7.51, 8.13, 8.21, 8.43, 8.51, 9.21, 9.51. Then same minutes past each hour until 11.51 p.m. Extra trains: 4.43, 5.13, 5.43, 6.13, 6.43, 7.13.

Isleworth to Waterloo: 8.33, 8.44, 9.3, 9.13, 9.33, 9.44, 10.14, 10.44. Same minutes past every hour until 10.44, 11.14 p.m. Extra trains: 5.30, 6.0, 6.30.

Davidson.—Lea Bridge Road, E.10. Walthamstow 634.

ROUTE: 'Bus Nos. 35 and 38. Trains 81, 15, 57.

FILM: "M'Lord o' the White Road."
DIRECTOR: Arthur Rooke.
STARS: Victor McLaglen and Marjorie Hume.

SCENARIST: Kinehen Wood.
CAMERAMAN: Leslie Eveleigh.
STAGE: Assembling.

Dewhurst Productions.
FILM: "What the Butler Saw."
DIRECTOR: George Dewhurst.
SCENARIST: George Dewhurst.
STAR: Madge Stuart.
CAMERAMAN: G. Pauli.
STAGE: Cutting and assembling.

FILM: "The Little Door into the World."

DIRECTOR: George Dewhurst.
SCENARIST: George Dewhurst.
STARS: Nancy Baird and Lawford Davidson.
CAMERAMAN: G. Pauli.
STAGE: Completed.

F. P.-Lasky.—Poole Street, Islington. Dalston 2770.
ROUTE: 'Bus 38a, to New North Road, and then tram No. 11.

Gaumont.—Lime Grove, Shepherd's Bush, W. 12. Hammersmith 2092-1-2.

ROUTE: 'Bus Nos. 12, 17, and train from Shepherd's Bush Station.
FILM: "The Lights of London."
DIRECTOR: C. C. Calvert.
SCENARIST: Louis Stevens.
CAMERAMAN: St. A. Brown.
STARS: Wanda Hawley, Nigel Barrie.
STAGE: Assembling.

FILM: "Bonnie Prince Charlie."
DIRECTOR: C. C. Calvert.
STARS: Ivor Novello, Gladys Cooper.
CAMERAMAN: St. A. Brown.
STAGE: Second week, on location in Scotland.

FILM: "Robert Burns."
STAGE: Scheduled.

FILM: "London With The Lid Off."
SCENARIST: Arthur Shirley.
STAGE: Scheduled.

FILM: "Claude Duval."
STAGE: Scheduled.

George Clark Pictures, Ltd.—47, Berners Street, W.1. Museum 3012.
STUDIO: Beaconsfield, Bucks.

(Continued on page 15)

STUDIO ARTISTES



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The British Film Week

SINCE the splendid news that H.R.H. the Prince of Wales has honoured the British National Film League by his association with it and his promise to attend an inaugural function on his return from Canada, the spirits of those concerned in propaganda for British studios have received a welcome fillip. It is now more certain that the renting and exhibiting sections of the Industry will take the occasion much more seriously, and the public interest, which is naturally very steadfastly focused on everything the Prince does or says, will also be very strongly directed towards our Industry at the best possible moment. The accession of prestige which the League, thanks to the excellent efforts of those responsible, has thus achieved is, in our opinion, so important that we regard the postponement of the British Film Week as an incidental detail. The month or two's delay is well worth the gain in status, especially as it gives everyone more time to consider ways and means.

* * *

Our Big Opportunity

WE intend to exert all our influence, such as it may be, to aid the League in its propaganda. It is impossible to impress too firmly upon our readers that the critical moment for our own recognition and betterment is shortly at hand. During the whole history of motion pictures in this country no such opportunity for really effective propaganda has presented itself, and it will be our own fault entirely if we ignore its incalculable possibilities. At a time when Americans are boasting of the coming extinction of British production, and declaring that American pictures and organisation are going to do it, comes the increasingly articulate voice of the British public, who are tired of the mechanical and alien products which are too often thrust before them. They admire the fine American productions—and they should. But it is now a commonplace to hear expressed wonders why British pictures have so small a look-in in our kinemas.

A Tribute to Pearson

THE recently announced result of a film popularity contest in a well-known illustrated Sunday journal is worthy of careful note. Two British-made pictures are among the favoured first dozen of the world's products. One of them, "Squibs Wins the Calcutta Sweep," was directed by an Englishman, George Pearson, who should be gratified at this significant public tribute to his achievements. It is surely possible, incidentally, to base an argument for more British pictures on this result? If, among the most popular pictures shown to our public, one-sixth are British, is it unreasonable to suggest the advisability of insisting that our kinemas show at least a similar percentage of native pictures during the year? Even sixteen-and-two-thirds per cent. is better than five per cent. It is not nearly enough, but such a step, if carried out, would more than treble our studio activities. Is it a Utopian dream? We should hate to think so. On the contrary, it strikes us as eminently logical, and our readers will no doubt agree with us. We commend the point to the British National Film League, although they have no doubt noticed it for themselves.

During the next few months British Film Propaganda is likely to be more fruitful than ever before.

Less than a Guinea

WE repeat our strong protest against recent attempts to cut down the small salary of the daily studio worker, and congratulate sincerely those agents who recently declined to furnish a large crowd at a fee considerably less than the standard guinea. All film-players should be grateful to the remarks in the current number of our contemporary, *The Performer*, on this subject. We are glad to see such a journal taking up the cudgels; and we give below the extract referred to.

* * *

Labour Exchanges for Crowds?

ALTHOUGH 'crowd workers' do not all belong to the 'skilled labour' class, many, many are out-of-work music-hall artistes or 'resting' theatrical folk, who seek crowd work to keep body and soul together. They are not cattle, although their treatment by some of the agents (?) is appalling. Especially would we call the attention of these few to their threat—because certain crowd workers refuse 15s.,

less 1s. 6d. commission and less railway fares, for a strenuous day's work—that they will get their requirements from the Labour Exchange. This is the whip with a vengeance, and one which we venture to think comes within the Act as to be a breach of the Labour Exchange regulations. Labour Exchanges are *not* established to be an agency for the importation of *cheap* labour or as strike breakers. The kinema workers are themselves to blame, because they will not organise; but, nevertheless, we do not feel disposed to stand idly by and let them be so callously exploited."

* * *

Two Probable Results

WE hear that certain players who demurred when asked to accept work at a considerably reduced rate of pay were informed that if professional artistes were unwilling to accept it, the crowd would be recruited from local Labour Exchanges. It must be admitted that crowds have lately been so badly selected, and that an unqualified and undesirably amateur element have obtained such a footing in some studios, that the Labour-Exchange crowd could hardly be worse than some of the remarkable selections made by firms and agents. But do firms want actors or not? It seems that things are coming to a crisis if the employment of dole-drawers in preference to real actors is calmly contemplated by people who profess to make good pictures. Two things are probable. British pictures will be marred by bad crowds, and professional players will be driven into making every effort for their own protection, including organisation. The responsibility will rest upon those who seek to reduce the small rate of crowd pay which to-day is in hundreds of cases literally a starvation wage and considerably less than a livelihood.

* * *

Harry Rowson Speaks

IT is a sign of these doubtful days when firms which have hitherto held comparatively aloof from concerted trade movements now express themselves so unmistakably. Following upon the accession of Ideal Films to membership of the British National Film League, Harry Rowson writes some cogent sentences in the current issue of *Ideal's* excellent house-organ. He says truly that "consolidation and stability are essential requirements in our Industry," and that "there will be no stability in the trade so long as it is supposed to be on the brink of a catastrophe because it is warm in the summer and cold in the winter. The Industry needs above all things large accessions of new capital before it can progress properly, and normal seasons must not be one of the greatest risks." He adds, "I have frequently pointed out the necessity for a free and open convention of the whole trade. I repeat it now."

HIGH LIGHTS

Intimate Studio and Club Gossip

A. E. Coleby has just completed the last of the episodes in the series of Sax Rohmer's "Dr. Fu-Manchu" stories, having shot the last foot at the Stoll Cricklewood studios last week. Although the series are completed, Coleby, I fancy, will not be long idle.

George Pearson is now in the throes of cutting and assembling "Squibs, M.P.," the last scenes of which were shot recently in Paris. Great things are expected from this new Betty Balfour picture, which is on more burlesque lines than its immediate predecessors. Pearson will soon be in active preparation for a new production, and, if rumour is for once reliable, I should not be very staggered to find the subject to be yet another story centring round the irrepressible "Squibs." If so, this is excellent, for so far as public appreciation of this created character goes, "I hear they want more!"

Chappell Dossett, managing director of the Ney Film Studios, Rome, asks me to thank those of my readers who have so kindly written him recently, and begs them, through these columns, to excuse his keeping them waiting for replies, which will be sent in due course. The large amount of work involved in the conclusion of the constructional work of the studio is responsible for the delay. He sends best wishes to all old friends.

Sinclair Hill is well advanced with the Aladdin comedy picture featuring George Robey, which is at present called "Robey in an Arabian Night," and includes among the supporting cast Lionelle Howard, H. Agar Lyons and Edward O'Neill. I hear that the third of the Robey pictures will probably be directed by A. E. Coleby.

Cyril Dane tells me he is shortly going on tour as juvenile singing lead in a new revue called "Mirrors," and anticipates being away from London for some little time.

Manning Haynes tells me he is now in the preliminary stages of the third of the new series of W. W. Jacobs stories in two-reel form for Artistic Films. "An Odd Freak," the second one, is now being assembled and edited. The new story is a version of one of Jacobs' happiest efforts, "The Convert," and although the cast is not yet fully decided, work will begin within the next week or so at the Bushey studios.

George Ridgwell begins the first scenes of the big production of "Becket" on Monday at the Stoll studios. Sir Frank Benson is playing the title rôle, and the scenario is by Eliot Stannard. Ridgwell's assistant is Jack Raymond, whose experience in studios for many years and previous association with the director in the Sherlock Holmes two-reelers make him an excellent lieutenant.

An important part of the story of Walter West's new racing picture, "What Price Loving Cup?" is the revelation that a registered jockey is a member of the fair (or unfair) sex. This incident comes as the result of an objection lodged with the Stewards of the Jockey Club, who, as my readers are no doubt aware, have never yet granted a riding licence to a lady. The part of the masquerader in man's (racing) colours is Marjorie Benson, who lately made her first screen appearance as the stable "lad" in "The Lady Owner."

Apparently some controversy exists respecting the reported engagement of Lady Diana Cooper by Morris Gest for "The Miracle" in New York. I hear that some other lady claims to be engaged. No doubt something definite will be duly announced before long!

In my recent chat with Maurice Elvey, he hinted at the forthcoming big picture he was about to start upon. I am now able to state that he will start work upon a new Stoll production, in which Henry Ainley will be featured. "The Royal Oak," the title of the new film, was produced as a Drury Lane drama in 1889, and was one of the big successes of its day. It has long been Maurice Elvey's ambition to introduce to the screen the grand, historical figure of Cromwell, but he realised it would be impossible to do so unless a romantic story was wrapped around the theme—the public demanding romance, not biography. The figure of Cromwell provides abundant opportunity for remarkable characterisation and strength, and in Ainley Stolls have secured an actor of great merit, who has, of course, recently scored heavily as Cromwell in the Drinkwater play at His Majesty's. The royal oak, from which the film takes its title, is the oak at Boscobel which sheltered Charles II. after his escape from the Battle of Worcester. The production will deal with the conflict that arose out of the escape of Charles II.

Ideal announce that "Out to Win" will be shown on Friday next, August 17, at the Marble Arch Pavilion. This melodrama, by Dion Clayton Calthrop and Roland Pertwee, ran at the Shaftesbury Theatre through the tropical 1921 summer, and has been adapted and directed by Denison Clift. It is full of "punch" and thrills. One of the most exciting incidents in the film is the fight to the death on the edge of a burning airship, 5,000 ft. up over the English Channel, at night. This tremendous scene was filmed with the co-operation of the Marconi Company, whose special representative spent two days superintending the work. The exceptionally strong cast is headed by the American "star," Catherine Calvert, and Clive Brook, of "This Freedom" and "Sonia" fame. It also includes players of the front rank, like Olaf Hytten, Cameron Carr, E. Dagnall, Robert English, Norman Page, Ivo Dawson, A. B. Imeson, Daisy Campbell and Irene Norman (the Marchioness of Queensberry).

To some degree we sympathise with Captain Bruce Bairnsfather who protests against the use of the words "Old Bill" in connection with Granger's version of Anatole France's "Crainquebille." Anatole France should be a strong enough proposition to dispense with the use of a name which is admittedly the creation of Bairnsfather, especially in view of two facts; first, that the French hero is hardly the same happy optimist of the British trenches; and second, that Ideal have just completed a Bairnsfather picture, "Old Bill Through the Ages," directed by Thomas Bentley.

From Randal Ayrton, in Austria, I learn that the Graham-Wilcox company are making some special scenes for Herbert Wilcox's new picture, "Spanish Passion," at the late Emperor Franz Josef's palace at Schönbrunn, near Vienna. If what I gather is correct, the Austrian Government, with a shrewd sense of present-day values, have conceived the bright notion of converting the palace into a film studio by equipping it with modern lighting and apparatus! Herbert Langley plays the lead opposite Betty Blythe. Some scenes have already been made in the Austrian Tyrol, and the company may possibly proceed to Spain, although I believe that another fortnight will probably see the last foot turned.

Who are the "leading firm of film producers" who advertise in the *Daily Telegraph* that they "invite film aspirants to take part in immediate big production"? This curious advertisement says, "famous author, well-known producer. Position according to suitability." And then comes the essential phrase, "moderate investment secures salary and share of profits. Interview." I should be very surprised, indeed, to find anyone of real standing in the film world associated with such a venture, which, on the face of it, seems to be yet another inducement to screen-struck amateurs to gratify their vanity. What kind of pictures are going to be made? Who is going to buy them or exhibit them?

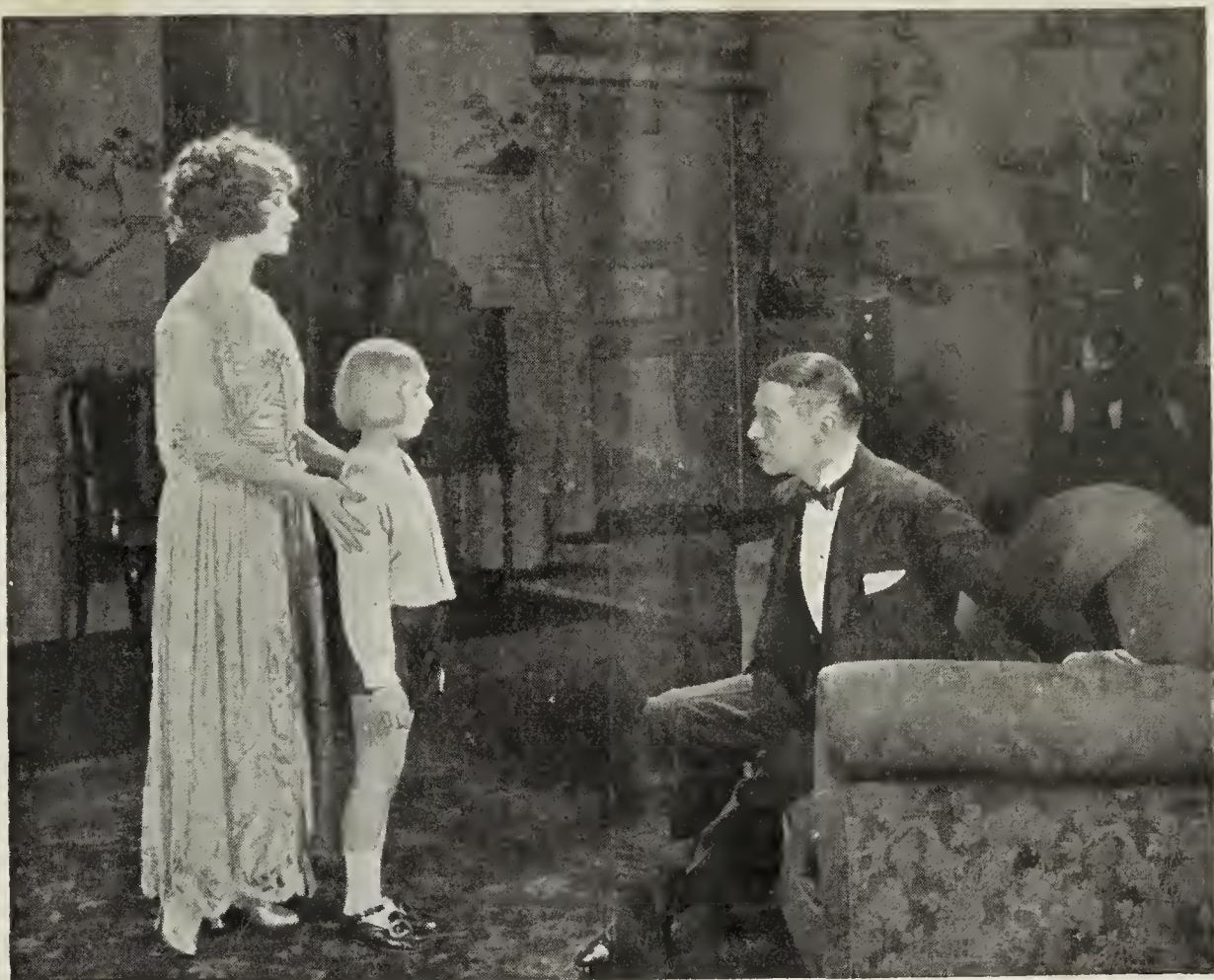
And here is another, from the same issue of the *Telegraph*:—"FILMS.—Wanted a few ARTISTES, for small parts. No previous experience necessary. Company producing now. Write particulars." Is it not curious that some mysterious person, or persons, prefers to seek talent among the screen-smitten public rather than employ it where it already exists? Both these advertisements, I fancy, call for a little investigation.

The petition of the Cinema Press, Ltd., 80-82, Wardour Street, W., for the compulsory liquidation of the British Super-Films, Ltd., was mentioned to Mr. Justice Lawrence in the Companies Winding-up Court, on Tuesday, July 31. Mr. Spens said that the petitioner's debt was £140, and that they were supported by Jury's Imperial Pictures, Ltd., who were creditors for £18,866. Mr. Tindal Davies, for the respondent company, asked for a fortnight's adjournment to enable the company to go into voluntary liquidation.

Ivor Novello, now busy on the interior scenes of "Bonnie Prince Charlie" for Captain Calvert at Gaumont's, and playing lead in "Enter Kiki" at the Playhouse, has added to his manifold activities by becoming a director of Atlas-Biocraft. I learn that plans are being made for a British picture to succeed "The Man Without Desire," featuring Novello and Gladys Cooper. It is an apache theme by Adrian Brunel and Constance Collier, and is called "The Rat." Brunel will direct.

Megaphone

BETTY COMPSON'S FIRST BRITISH PICTURE



Betty Compson and Clive Brook in a Scene from Graham Cutts' newly completed picture "Woman to Woman"

Another Fleecer of the Film Struck Where is "Leonard Tremayne"?

THE intermittent cases of dishonest film-promotion are a matter of growing concern to the Industry. No doubt the glamour which attaches to screen work in the eyes of those who know nothing whatever about it, is mainly responsible for a somewhat larger field of operations for the trickster than is the case in other businesses. But it is also remarkable to note the implicit trust with which members of the public place in plausible fleecers. Such a one is Leonard Tremayne, who last year took premises in Alladin House, Green Street, Leicester Square, and called himself the "T. and V. Film Company."

This adventurer induced a large number of aspirants to screen fame to invest money to provide capital for the taking of a wonderful film which was to be called "The Cranby Pearls." They were promised engagements at salaries varying from £1 1s. to £2 2s. a day. The question of acting talent does not appear to have been taken into consideration.

The fame these would-be screen artists longed for proved very elusive. One man invested £50 in April, 1922. Others were being induced to invest in August, but the production of the film was still as remote as ever. Some sort of attempt at a commencement seems to have been made, for some of the investors were called upon to attend a studio at Walthamstow as early as May, 1922, but something always supervened to prevent progress.

One excuse for postponement of which Tremayne made a great deal of use was

that a robbery had taken place at the studio. Whether the thieves stole "The Cranby Pearls" or not was not made clear, but at all events the jewels have never seen the light of the screen.

Among the things which have undoubtedly vanished are the sums invested by Tremayne's dupes, and Tremayne himself has disappeared from Alladin House.

A lady who borrowed £25 and handed it over to Tremayne in August, 1922, was assured that the production would be started within three weeks and that she would be given a part. When she wrote in March last asking for the return of her money her letter was returned through the dead letter department.

Another invited Tremayne and his wife to her home, and was asked by the latter for the loan of a £5 note. She lent her £1 which she could ill spare, and is still mourning the loss of that as well as her investment of £25. A third case is that of a Canadian soldier, who was induced to part with £50 which he had saved to make a home for his wife and settle down in England. Now he is unable to get back to Canada.

It is a pity that such men are able to have a run of successful swindling before they can be exposed. The public seldom take the trouble to ascertain or verify any of the absurd claims they make, and in too many cases these sharks are actually regarded as members of an Industry which does not recognise them as being anything else other than callous and shifty imposters.

Producers Reply to Novelists

Attacks on Screen Resented by British Directors

IT was not to be expected that some of the bitter onslaughts on the film by British novelists would remain unchallenged. In the current number of *John o' London's Weekly* a fairly representative collection of the opinions of British directors is given, and we congratulate our contemporary upon its fairness in opening its columns to both sides.

We reproduce here the opinions expressed:

Maurice Elvey

The film art lives and thrives in the glare of an intense publicity, and I think our failures are more often commented upon than our successes. In all film publicity the name of the author is given much greater prominence than in the theatre. The business side of the film world has no desire to hide an author's name—on the contrary, for obvious business reasons. Mr. Locke's stories seem to me to be not so much plots as themes, and I have come to the conclusion that this is the medium in which films must be expressed.

Mr. H. G. Wells, besides being a genius, is an extraordinarily irritable gentleman. Mr. Wells must remember that his views are propagated by almost every film production, and that a great man such as he is (the most helpful intellect of this generation, in my opinion) might be advised to be patient and constructive.

Mr. Ian Hay and Mr. Frankau seem to belong to the class of author who will sell you his book for the biggest possible price, and then refuse to bother, to advise, or to help in any way. Strangely enough, I have met many authors like this.

The infinite patience required to make a film production: the technical knowledge necessary, the long hours of arduous and creative work, seem to "put 'em off." Yes, I do contend that film production and acting are creative. Is it argued that John Sargent is not creative because a Miss Wertheimer suggested herself as a subject for him to paint? Why, then, should not the actor, or the picture producer, be creative in dealing with someone else's subject-matter?

I agree with every word that Mrs. Lowndes and Mme. Albanesi have written. I contend that, except in very few instances, the author is entirely callous as to what happens to the child of his brain once sold, except in so far as publicity is concerned. I note, by the way, that it is the authors whose books are filmed least who grumble the most.

Denison Clift

Mr. Wells is only partially right. There are many illiterate, gutter brains in the business, forcing down the artistic level of pictures to meet a fictitious low level of public taste. But there are also many men of the highest literary and artistic achievements in the American studios today—men from the Universities, the theatres, and publishers' offices—who are seriously working to lift picture-making to an art.

It is untrue that picture producers all unite to dim the author's voice in production. I know many producers, both here in England and in California, who go to the fountain-head of the idea—the author—for further inspiration.

If a personal word may be permitted, I have directed in England the film version of "Sonia," "Diana of the Crossways," "A Bill of Divorcement," and "This Freedom." In the case of "Diana of the Crossways," I consulted George Meredith's son, Mr. William Meredith. He joined us in our initial conference, read the completed scenario, and was invited to the studio to witness the picture being made, and he made valuable suggestions. The identical procedure took place with Mr. Stephen McKenna, Miss Clemence Dane, and Mr. A. S. M. Hutchinson. In the studio, as the work was proceeding, all of these representatives of famous works expressed their pleasure and satisfaction.

Percy Nash

Producers have sometimes a great amount of ignorance to contend with in connection with the film financier. For instance, on one occasion, when I was asked to produce Kingsley's "Westward Ho!" I consented on condition that I had Seymour Lucas with me during the production. I was asked "what part he was to play," and I had to explain to the "powers that be" that I required Seymour Lucas because he was the living authority on the "period."

It is perfectly true that pictures have been directed by so-called producers who have had no right to take such a responsibility. Producing cannot be learnt in a day, it takes great experience to become a competent film director, and education has something to say in the matter.

Miss Marie Corelli does a producer the honour of complimenting him on the film of "Temporal Power." I had the pleasure of directing that picture in Rome.

Can you Afford

to miss

'The Motion Picture Studio'?

IT is obtainable at a limited number of newsagencies, and may of course always be ordered; but why not become a subscriber?

For the ridiculous sum of 2/6 it is sent post free to any address in the kingdom for 3 months; 6 months, 5/-; one year, 10/-.

It is the only organ devoted to the interests of British picture-making, and is to be found in every British studio.

Don't think it over, but do it now. Send a remittance to 93, Long Acre, W.C.2.

Hugh Croise

The "treatment" of Omar Khayyam's famous verse is a successful example of the art of adaptation in *excelsis*. But what an excellent subject!

The subject, bought for its "publicity" value, regardless of film-play values, may even be a "best-seller." In this contingency the producer, more often than not, will find himself confronted with three hundred pages of contradictory, illogical characterisation and other salient imperfections successfully obscured by a cloud of giddy verbiage, which he is optimistically expected to transform into an actionable, well-constructed film play.

Many of the eminent contributors evade or apparently overlook the fact that most of us, dramatists, novelists and film producers alike, write or produce our wares with a view to hitting the fickle taste of that utterly desirable section of the community who pay their money but don't always get their choice, and who, to quote Mr. Wells, may be described as "utterly damned fools."

Walter West

Certainly many producers fail to collaborate with the author, but they are more exception than the rule. In any case, many authors know little or nothing about screen technique or values, and some of them think they do and must be a perpetual worry to a producer who knows his job.

The author's limit is his imagination, the film producers' limitations are the money which he has at his disposal for the production, the market for which the film is to be made, and the eye of the camera.

Tom Terriss

A film is *not* produced primarily for the author's gratification or glorification, but to interest the general public, and by so doing presumably benefit financially the people who have provided the money for its making.

Producing a film requires technical skill as well as artistic sense—the former can only be successfully acquired by experience, and the latter, while it should be innate, is also greatly improved in the same school.

Jeffrey Bernerd

Having been one of the staunchest supporters of English authors, and probably the purchaser of more stories written by English authors than any other company, I feel it my bounden duty to reply to some of the stinging criticisms which have been hurled at the film Trade generally.

There can be no question that there have been great disappointments in the picturisation of a great many novels. In some cases it is quite possible that the stories have been badly treated, and the scenarios have not been of the best, but there is one very important point which must not be overlooked, and that is, I must point out, with the greatest deference, that some of the novels, and even

those which have been popular successes, have been harshly criticised as stories which have many faults. When these stories have been picturised, these faults have become so apparent that the film has been a failure, and to the author's astonishment he sees brought to life in moving pictures what may be, even to himself, the author, very distasteful.

It will be noted that the producer, who is so frequently assailed with accusations of illiteracy and crudity of mind is, at least, more temperate in his language and qualified in his outlook than certain of our famous novelists. This is surely a point in his favour—even if it is only a small one.

We are confirmed by the above views in our own belief that the approval or disapproval of the kinema on the part of this or that author depends in nearly every instance upon the individual experience of the writer concerned, and that therefore any wholesale abuse of the screen story as such is pointless and of little value. To those novelists whose experience has been unfortunate, we can only express the hope that one day they may realise upon investigation that there are intelligent, sympathetic and creative men in our Industry with whom they (as many of their brother craftsmen have found) can collaborate.

It is also worth pointing out again that the critics of what is wrong in our Industry have no monopoly of carping by virtue of their being outside it. Denison Clift's attitude is typical of that of many of his colleagues. There are "duds" amongst us, and to say that there are not is simply behaving like the proverbial ostrich which hides its head in the sand at the advent of danger. There are as many critics of films from every angle within the Industry as without it; and their criticism should be voiced on every possible occasion. All the gibes and jokes about films are to be matched by others, and we are big enough to laugh at ourselves.

But, in addition to those novelists who have lately expressed their approval, many names could be cited from among writers who see in the motion picture a wonderful field for story exposition and treatment.

On the Islington studio floor this week, for instance, we chatted to Michael Morton, who declared that as a general rule, when an author grumbled it was his own fault. Mr. Morton thinks, very reasonably, that until authors make up their minds to take a serious interest in the screen as a story-telling medium, they will have only themselves to thank for bad results. "Woman to Woman" is the result of much collaboration, and in that recently completed picture and the present Graham Cutts production "The Awakening" (which, by the way, is an original Michael Morton screen story), he is convinced that the author's position is often misunderstood. Mr. Morton believes that the unprejudiced author will find in the screen a wonderful medium for the expression of dramatic ideas and atmosphere, and that the intelligent director and script-writer will find co-operation with the author indispensable. He scouts the recently promulgated doctrine that the screen-play stultifies the imagination. "On the contrary," he told us, "the film is the greatest stimulus to the imaginative faculties of mankind ever devised."

Screen Values

MEASURING UP THE WEEK'S PRODUCT

"The Little Door into the World"

DEWHURST PRODUCTIONS—Story and Scenario by George Dewhurst—Directed by George Dewhurst—Photographed by Gustav Pauli and Frank Cadman—Leading Players: Lawford Davidson, Nancy Baird, Olaf Hytten, Peggy Paterson, Victor Tandy, Arthur Mayhew.

THIS picture has an unusual story, a good title, some beautiful settings and a capable cast. Yet it falls distinctly short of being a successful picture.

The theme is a charming one, with a strong leaning towards fantasy—so strong, in fact, that the settings of a nunnery and a fancy-dress ball are indeterminate as regards period, and help to convey a suggestion of universality in the story, until some flash-backs and visions definitely set it as modern.

As a story, it has the merit of being unhackneyed. The novice from the nunnery, who saves a dancer from her own father is a good idea. Its development, however, soon becomes unconvincing, and it is not easy to determine exactly why. The scenario progresses fairly logically, but the action becomes unreal. The characters are not wonderfully interesting, and few of them seem to have much personality. Their meetings and procedure seem to be rather casual, and their conduct unnaturally expressed. In some respects, and to some degree, the direction must be at fault. Many of the scenes convey very little and hold up the story.

The atmosphere is one of corrupt recklessness and turgid emotion during a large part of the story, with the result that the only two characters who are at all admirable are the worst played—the young girl who becomes a nun, and her lover. The one is colourlessly virtuous and the other does nothing heroic to speak of; and both are indifferently enacted. There is also a most unpleasant flavour to the revelation that the man who attempts to seduce the young girl is in fact her father. The visions and flash-backs are rather excessive.

Nancy Baird, as the heroine is, in our opinion, an example of the inadvisability of placing a leading part in the hands of an inexperienced artiste. The producer's efforts to get something from her are as obvious as her failure to respond more than partially, and whatever credit is due to her performance must undoubtedly be his, as her part is in more senses than one, that of a novice. Arthur Mayhew is also distinctly wanting in personality. But the other and more competent and experienced players also fail to convince. Lawford Davidson, who looks too young to be the girl's father, is quite ordinarily unpleasant; and his personality has not been well exploited. Olaf Hytten's is the most successful performance, although his part, intended to be sympathetic at the end, quite fails to destroy previous impressions. Victor Tandy, in an inadvisable religious costume, has very little chance to do much, and Peggy Paterson does not seem quite at home.

There is one factor which adversely affects the performances of everyone, and reduces the interest all through; and that is the photography, which is unaccountably below the very high level of the cameraman's usual work. Why this should be so is a mystery; perhaps also the fact of all the scenes being night ones has something to do with it; but the effect is undoubtedly to obscure the action very seriously. Some very fine exterior lighting effects, and one or two good interior ones are impressive in long shots; but where the action is intimate they fall short.

The interior scenes are handsomely mounted, and the crowds are capitally handled.

There is an evident sincerity about the picture; but its inconclusive direction and obscureness of treatment by players and cameraman do much to minimise its grip; and although it cannot be dismissed as a bad or inept production, yet it must be regarded as a most disappointing one, especially to those who know what excellent work the director and those associated with him have done in the past, and will, no doubt, do in the future. It is certainly no testimonial to Germany as a field for British film-makers.

Summary

DIRECTION: Fair, but uneven.
 STORY: Excellent in theme, but patchy in development.
 SCENARIO: Fair, but lacking grip.
 ACTING: Unconvincing.
 EXTERIORS: Very good.
 INTERIORS: Excellent.
 PHOTOGRAPHY: Mediocre.

Coming Trade Shows

"Guy Fawkes"

STOLL—Adapted from Harrison Ainsworth's novel—Directed by Maurice Elvey—Art Director, Walter W. Merton—Photographed by J. C. Cox—Leading Players: Matheson Lang, Nina Vanna.

Scala Theatre, Tuesday, September 4; at 3 p.m.

"Chu Chin Chow"

GRAHAM-WILCOX—Adapted from the play by Oscar Asche and Frederic Norton—Directed by Herbert Wilcox—Photographed by Rene Guissart—Leading Players: Betty Blythe, Herbert Langley, Judd Green.

Marble Arch Pavilion, Monday, September 17.

"Out to Win"

IDEAL—From the Shaftesbury Theatre of the same name—Directed by Denison Clift—Photographed by William Shenton—Leading Players: Clive Brook, Catherine Calvert, Norman Page, Cameron Carr, Olaf Hytten, A. B. Imeson, Ivo Dawson, Robert English, E. Dagnall.

Marble Arch Pavilion, Friday, August 17, at 11 a.m.

A Cabaret in Drab Array

Graham Cutts Directs Betty Compson in "The Awakening"

LOUND are the occasional lamentations of the Londoner who deploras the alleged decline in the real Bohemianism that once was. Soho, we are sometimes told, is now but a shadow of its former self, and the Latin quarters in different parts of our city which once flourished, are now on the decline. We do not believe it. Especially are we sometimes asked to regret the absence of a transplanted Parisianism.

I am beginning to think that the Famous Players-Lasky studios at Islington are at least imbued with the spirit of Montmartre. It is curious that on each occasion of my visits to Poole Street during the last few months I have found myself transported into a setting of informal revelry. The atmosphere is such that all croakers of the kind referred to are refuted; and, of course, the real cause must lie with the popularity and effectiveness of what are called cabaret scenes in motion pictures.

Something of the refreshing effect is no doubt due to the contrast between the immediate outer world of New North Road and its purlieus and the gaily-staged interiors on the big floor. One goes down Poole Street feeling in the view of the neighbouring squalor something like a social reformer. Shaking one's ankles free from the swarming future citizens of this great Empire, upon which the sun, etc., etc., and perhaps appeasing their shrill clamour with a cigarette-card, one enters the great picture manufactory, to find a welcome variation of entourage.

Expensive Squalor

The big Montmartre cabaret scene which is to be a feature of Graham Cutts' new Betty Compson picture, "The Awakening," probably cost as much to design, erect and stage as the immaculately grand and glittering ones I have previously seen on the same floor area; but it was different. Not even a Pressman could honestly describe it as magnificent, impressive and striking, certainly; but far from gorgeous. Mirrors, plate-glass and marble were not to be seen. A

long gallery opening on to a boulevard; plain stairs descending to a main floor, with a couple of refreshment-bars in big alcoves beneath the gallery; boards unadorned on the floor, and very ordinary furniture and fittings.

But there was animation. Crowds of various types occupied chairs round many small tables, care-free and reckless, chattering and laughing, or glowering moodily; sipping various non-committal fluids, and presenting a wonderful picture. So assorted were they that the visitor could hardly avoid singling out from among their numbers individuals of both sexes and pausing awhile to speculate idly upon their origins, habits and probable destiny. An ill-mannered thing to do, perhaps, especially where ladies are concerned! But then the fault lies with those who selected the types, and the players who by their make-up, clothes and manners, created this effect.

At all events, my cartoonist (whom I caught humming odd staves of a *chansonnette*) assured me that the Gallic irresponsible happy-go-lucky atmosphere had been wonderfully caught, and that the scene was, in fact much more Parisian than anything he had ever seen in Paris.

Membership Difficult

Cutts himself, with the energetic assistance of C. N. Russell, presently directed some full-length shots of the gay throng, the camera being stationed well at the back, giving a very long view. Claude MacDonnell always looks more harassed and anxious than he really is, and the tape measure and other aids to focusing were in much request.

In this particular cabaret I learned from Clive Brook, who sat beside me in a nice dressing-gown, strangers were actively discouraged. When I heard this I looked round nervously to make sure that both exits were clear and free from obstructions, either permanent or temporary. Reassured, I witnessed what really happens in such cases. A harmless stranger entered from the street and began to descend the stairs. As played by Bert Darley, he seemed a very inoffensive

person indeed—something like a Willesden tradesman on a Cook's fortnightly trip to the Gay City. As he descended, however, and withdrew his foot from the grasp of a lady in an inviting costume who sat on the stairs, a man sprang up from one of the tables below and "spied the stranger" much more dramatically than such a procedure used to be carried out in the House of Commons. With one accord the hundreds of customers rose, yelled "Get out!" at the bewildered intruder, who fled precipitately, and resumed their seats laughing at his natural discomfiture.

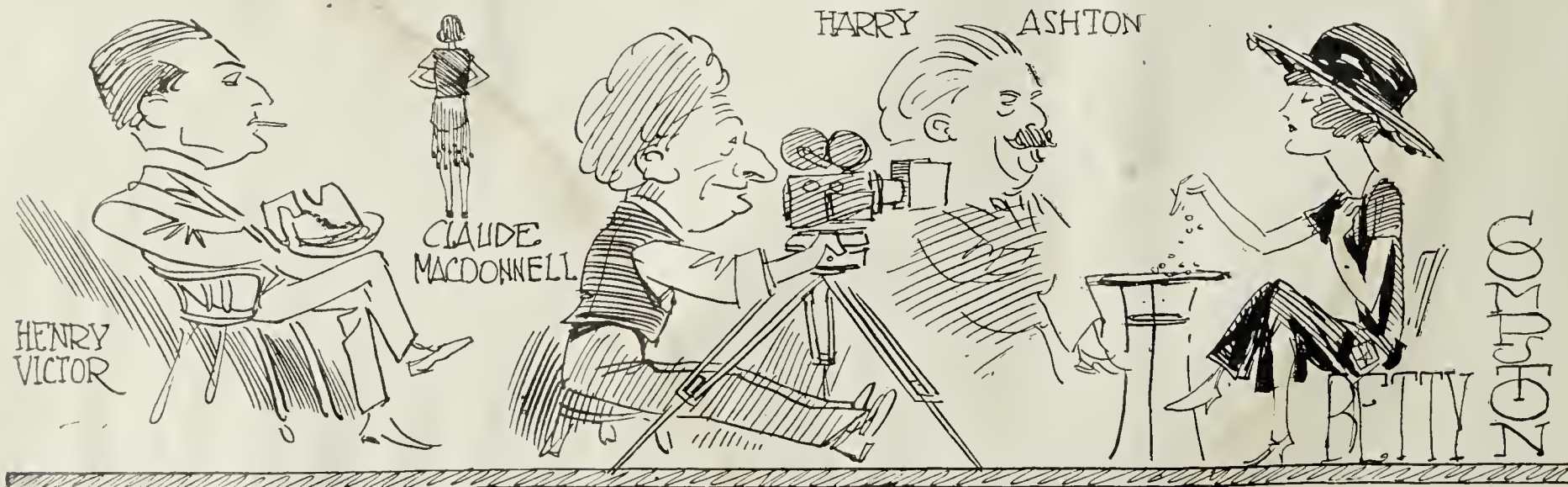
Almost immediately, however, Henry Victor arrived. Actuated by a sense of Gallic humour, the rabble rose and yelled at him in the same way. But Henry must have been well known there; for he treated it as a joke, shouted something very rude in return, and descended, much tickled, to be hailed with welcome by the party on the lower floor. I distinctly saw one lady kiss him as he took a seat and joined a blithe party.

It was instructive; for now I know what to do. The next time I find myself in a Montmartre café and am greeted with concerted hostility, I shall shout back and join them. Some lady—who knows?—may conceivably salute me in a suitable way, and I shall probably make some friends for life. I see it all now. These people think all the more of you if you take no notice of their tantrums.

Betty Compson was soon afterwards the centre of several near shots at a table; and I mentally resolved to scour Paris at no distant date, on the assumption that Miss Compson, too, is part of the authentic characteristic cabaret atmosphere.

Another Intruder

The Islington studio has several exits, and although the ventilation is no doubt much better than that of most British studios, it is sometimes inevitable during a heat wave that some of the outer doors are kept slightly open. This desirable procedure has its drawbacks. The denizens of the locality, ever curious to see



how films are made, and being far from deficient in the quality of impudence, have a habit of barging in. Major Bell must find it a constant preoccupation to keep them from straying in.

It was with these thoughts in my mind that my wandering gaze fell upon a frowsy figure shuffling furtively behind the arcs and Cooper-Hewitts. Seldom have I seen a more dishevelled object outside a casual ward. Bearded, ragged, unkempt and covered with grime and dirt, he seemed a regular patron of an Embankment seat, as he slunk about picking up cigarette ends with the aid of a stick with a nail in the end. He seemed an insolent fellow too; for he came up to me and addressed me without the formality of an introduction, having presumably ascertained my identity from some member of the company.

It is no part of my duty to assume the right to order people, however frayed and fusty, out of someone else's studio; but I looked round for Major Bell or A. J. Hitchcock. Neither were to be seen. However, as the man seemed truculent, I was glad when Mr. Cutts came up. Judge of my amazement, however, when Cutts grabbed the derelict's arm before I could explain, and told him he was wanted in the scene! What kind of producer takes tramps from the streets for his pictures? The sooner artistes have a union the better, I thought. But swift recognition came just in time; it was A. B. Imeson, who, in a marvellous make-up has some scenes in the course of his important character part in the picture. "The Awakening" is certainly a good title.

An Author's Enthusiasm

The author, Michael Morton, was an absorbed spectator, and I was privileged to have a few words with him as I watched the subsequent scenes. Among the more striking figures in an exceedingly well-chosen crowd, rich in character, I noticed Tom Waters as an ultra-Bohemian old artist; Harry Ashton in the guise of a corpulent Frenchman of mysterious occupation possibly a vendor of postcards; and Dorine Beresford, who in a piquant dancing dress, pirouetted by the piano for the delectation of the clients. The cheerfulness of the assembly was all the more praiseworthy in view of the inevitable waits which form so large a proportion of the ordinary small part-player's day; and I felt on departing that

The "Empire School of Kinematography"

Alleged Victimisation of Defendant by Marion Quigley

AN allegation that an ostensible employment agency, carried on in Baker Street, was really a swindle, was made at the Marylebone Police Court last Friday week, when Eleanor Gertrude Wells, of 178, Alexandra Road, Hampstead, was summoned by the L.C.C. for, in June, carrying on an employment agency at 14, Baker Street, W., without a licence from the Council.

Mr. Carter, prosecuting, stated that in May last the defendant applied to the L.C.C. for a licence to carry on an employment agency, but after she had been informed that there would be objections to the licence being granted, she withdrew the application.

"Training" for Films

The Magistrate (Mr. Cancellor) asked what she was actually doing.

"Training persons as actresses for kinematograph exhibitions," replied Mr. Carter. On May 9, he continued, the following advertisement appeared in a daily paper under the heading "Situations vacant": "Cinema. Wanted at once, a few smart refined ladies and gentlemen, also bright children, to train for film productions. Empire Studios of Kinematography, 14, Baker Street, W.1." The defendant, when seen by the Council's inspector, admitted carrying on the business, and stated that Mrs. Jessie Marion Quigley (against whom a summons had been issued for aiding and abetting, but had not been served) was acting as her secretary. Now she said that Mrs. Quigley had let her in. It was a bad case, added Mr. Carter, for two young ladies who answered the advertisement were each charged ten guineas and were told they would eventually be found employment at two cinemas a day; but nothing was done for them and they had not got their money back. The evidence would show "that the thing was nothing more or less than a swindle." They got people to go there ostensibly to be trained as kinematograph actresses, took their money, gave some sort of little show, and then did nothing more.

Cutts, whose "Woman to Woman," is reported to be a really tremendous picture, seems to have a worthy successor in this second Betty Compson subject.

Evidence was given that when interviewed the defendant said she knew very little about the business—the kinema production and training school—but her lady secretary, Miss Luck (who was known to the Council as Mrs. Quigley), seemed to know all about it, and she left the business entirely in her hands. She also said she did not intend to find employment, except for her own productions.

Guineas for "Tuition"

Miss Sybil M. Collins, a prepossessing and vivacious young woman, residing at The Turrets, Barnes Green, Horsham, said she went to the Empire Studios at 14, Baker Street on June 25, and saw a Mrs. Draper and another woman, not the defendant. She paid ten guineas for tuition as an actress for the kinema, and was to receive two guineas a day for working for the film.

Mr. Carter: What tuition did you get?

Miss Collins: Well, I had to sit for about an hour on three days watching other people; then I had to strut about the room by myself for ten minutes. That was my tuition!

Was any employment found for you?—No. She understood that four parts would be found for her and she paid £3 for a frock for one of the parts, but she never saw it and never had to use it.

Mr. Carter: Did you get work?—No; I got a receipt (laughter). She subsequently tried to get her money back but failed, nor could she get any answer to her letter.

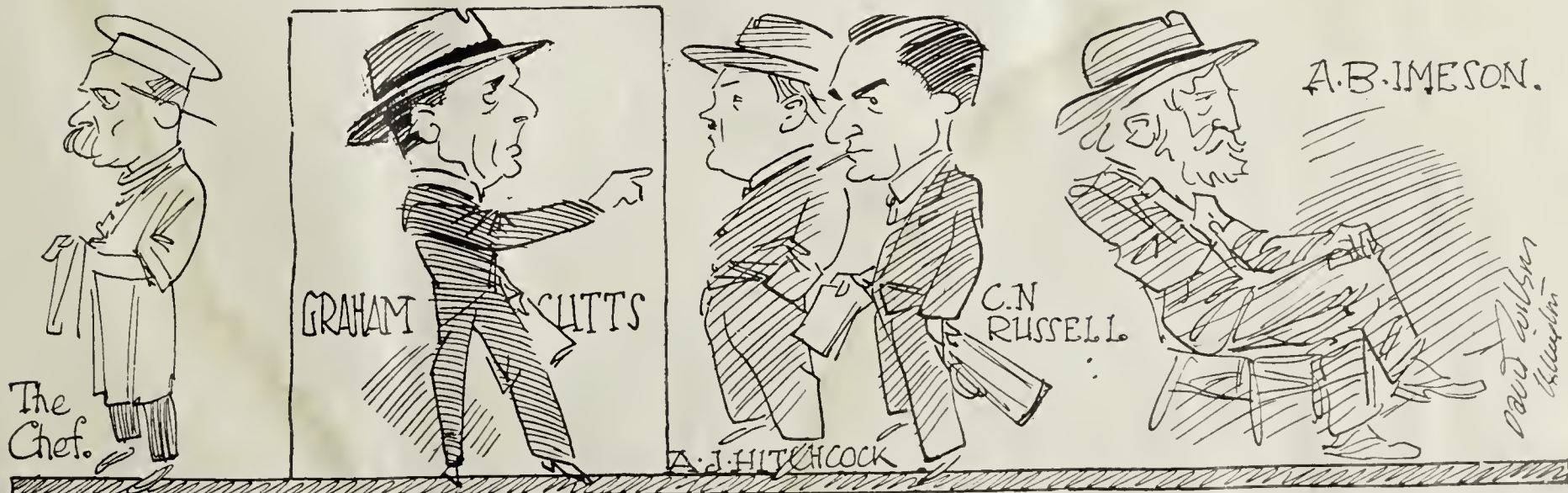
An adjournment was ordered.

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Where They Are—and What They Are Doing

OLAF HYTTEN has a part in "The Awakening" (Graham Cutts), and has just completed it.

Tom Terriss has arrived back in the States.

Stella Rae is back from a holiday in Holland and Belgium.

Jack Dorrington has been at work for Sinclair Hill at Stoll's.

Nessie Blackford is playing for Sinclair Hill at the Cricklewood studios.

Jack Raymond is assistant to George Ridgwell in "Becket" at Stoll's.

Cecil Morton York has completed his part in "Young Lochinvar," for W. P. Kellino, at Stoll's.

Marjorie Benson has an important part in Walter West's new racing picture, "What Price Loving Cup?"

Ralph Forbes has been playing at the Walton studios for Cecil M. Hepworth in "Comin' Thro' the Rye."

Adrienne Moncrieff, recently returned from a Continental holiday, has been at work at the Islington studios.

Kathleen Grey has a comedy part in the new George Robey "Aladdin" picture at Stoll's, directed by Sinclair Hill.

Frank Wilson has completed his part in the "Dr. Fu Manchu" series at Stoll's, directed by A. E. Coleby.

Muriel Gregory has played for Graham Cutts in "The Awakening" this week, and also for Sinclair Hill at Stoll's.

Robbin McArthur, who recently played for C. and B. Samuelson in "The Afterglow," is now at work in "Mary Queen of Scots," for Denison Clift at Elstree.

José Brooks, who recently completed nine months' work as leading lady in the farcical comedy "The Widow's Husband" on tour, has lately played in "The Afterglow," for G. B. Samuelson.

Donald Searle, **Tom Waters**, **Esme Kavanagh**, **William Brandon** and **Dezma du May** have been playing for Graham Cutts in "The Awakening" at the Islington studios.

Marthe Preval, **Rubama Catton**, **Miriam Murray**, **Valerie Braund**, **Madame d'Esterre**, **Freda Kaye**, **Sara Francis** and **Florence Maude Wulff** have been busy at the Islington studios this week for Graham Cutts.

Fred Paul has concluded his engagement in the important part he has played throughout the entire series of "Dr. Fu Manchu" episodes, based on Sax Rohner's stories, and directed at Stoll's by A. E. Coleby.

The Editor will be glad to insert particulars at any time of the professional activities of our readers.

H. Trumper has been at work this week for Graham Cutts.

Eric Albury has been playing for Graham Cutts this week.

J. Nelson Ramsey has finished his part in "Young Lochinvar" (Stoll).

Wallace Bosco has completed his part in "An Odd Freak," for Manning Haynes (Artistic).

Hutchinson Jobling is playing for Frank Crane at the St. Margaret's studios in "Tons of Money."

W. Sanders is playing the Emperor of China in the new George Robey Arabian Night picture at Stoll's.

Moore Marriott has finished his part for Manning Haynes in the W. W. Jacobs comedy "An Odd Freak."

Pino Conti, **Maresco Marisini** and **Harry Newman** have been at work in "The Awakening" at the Islington studios this week.

Gladys Jennings has just completed her leading part opposite **Owtn Nares** in "Young Lochinvar," directed by W. P. Kellino, for Stoll.

Dorine Beresford has played the dancing cabaret girl in "The Awakening" for Graham Cutts this week.

GERALD AMES

An Experienced Male Lead

FEW personalities of the British screen world are better known than Gerald Ames. Certainly he is, in our opinion, entitled to claim that his experience in leading parts in our films is more extensive than that of any other man now actively at work.

Well-equipped by many years of stage experience, "Gerry" came into the studio at a time when British production was at its most promising stage. He had previously been associated in costume plays with Sir Frank Benson; with Charles Hawtrey, Sir Herbert Tree, and Sir Charles Wyndham. For several years he was with Sir George Alexander, whom he understudied as well as played parts for at the St. James' Theatre. The famous part of Worthing, in Oscar Wilde's "Importance of Being Earnest," was, in fact, played more often by Ames than by Alexander himself.

At the old London Film Company's studios, "Gerry" soon became the most popular screen player in his own line. He was the late George Loane Tucker's first leading man, and played in over twenty of Tucker's productions; also for Harold Shaw and other directors of those busy days at St. Margaret's.

Perhaps his most famous part was that of the title-role in "Rupert of Hentzau," one of the best British pictures ever made. Later on he joined the Broadwest stock company, and in "A Fortune at Stake," one of the earliest Nat Gould racing pictures, he rode Sergeant Murphy, the horse which was destined to win this year's Grand National. Several excellent Walter West pictures were followed by his association with the house of Hepworth at the Walton-on-Thames studios. During his four years with Cecil Hepworth, he appeared in countless parts, affording scope for much versatility, and produced in collaboration two subjects which met with an excellent reception, "Once Aboard the Lugger," and "Mr. Justice Raffles," the latter of which gave him an excellent opportunity as the world-famous gentleman burglar, and was one of his most successful characters.

During the past eighteen months he has been very active, playing leading rôles in "God's Prodigal," for Bert Wynne, and "The Woman Who Obeyed," for Sydney Morgan, beside a Continental picture in Vienna and a romantic part in "A Royal Divorce."

He is now busy in "Mary Queen of Scots," at the Ideal studios, which Denison Clift is directing, and is enacting the important part of Bothwell opposite Fay Compton.

A fine swordsman, rider, and hunter, Gerald Ames is a thoroughly British actor with a reputation among kinema-goers which is evidenced by his copious mail-bags from his many admirers.

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GREASE PAINTS & POWDERS

ROBEY'S FIRST BIG PICTURE



George Robey and Jerrold Robertshaw as Sancho Panza and Don Quixote respectively, in the new Stoll Production of "Don Quixote," directed by Maurice Elvey at the Cricklewood studios

Knighton Small has concluded his recent engagement with Samuelson.

Chris Walker is shortly going on a theatrical tour in Shakespeare.

Benson Kieve is playing in "Bonnie Prince Charlie," for Gaumont.

Dorinea Shirley has completed her recent part in the G. B. Samuelson production, "The Afterglow."

Isobel Elsom is leading lady in George Ridgwell's production for Stoll, of "Becket," starring Sir F. R. Benson.

Forrester Harvey is playing at the New Theatre, in "The Eye of Siva."

The latest Walter West racing film, in which Violet Hopson plays the leading part, is entitled "High Stakes." James Knight, Warwick Ward and Marjorie Benson are the other leading players. The story is an original one from the pen of J. Bertram Brown, and apart from the Turf interest, concerns an unsolved mystery murder. "High Stakes" will be distributed by Butcher's Film Service, and the Trade show date will be announced shortly.

M. A. Wetherell is, I hear, associated with the project to produce a film depicting the life of David Livingstone, to be made in actual African settings in the near future.

Kine Cameramen's Section

Kine Cameramen's Society
River Trip, September 2

MEMBERS of the K.C.S., cameramen outside the Society, and friends in every section of the Industry, are reminded to keep Sunday, September 2, open for the K.C.S. annual river trip and sports. The function is one of the events of the kinema year, and a large number of friends from all sections of the Trade are expected to attend.

Tickets for the Runnymede trip on the steamer *England*, including luncheon and tea, are obtainable from A. Arch, Secretary of the K.C.S. Entertainments Committee, at 1, Montague Street, W.C.1, Jack Cotter at Pathé's, and through most cameramen. The price is 21s. single, and 35s. double (lady and gentleman).

Entries for the sports will be presently invited, and we shall publish a program of the varied events.

Prizes have been given (and promised) by a number of friends, both firms and individuals.

Phil Ross has now concluded his work for Stoll's upon the series of "Dr. Fu Manchu" episodes directed by A. E. Coleby.

Jack Cox is to turn for Maurice Elvey on "The Royal Oak."

If Jack Ross sees this, will he call at our office for several letters awaiting him?

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J. ROSENTHAL, Jun.,
Care of Kinema Club.
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SCENARISTS . . .

GERALD DE BEAUREPAIRE,
Editing, Titling, Continuities,
62, Foxbourne Road, Balham, S.W.17.

KINCHEN WOOD,
Late Wm. Fox Studios, Los Angeles.
7, Wymering Mansions, Maida Vale, W.9.

P. L. MANNOCK
"The Wonderful Story," "The Crimson Circle,"
"Trent's Last Case," "The Imperfect Lover," etc., etc.
KINEMA CLUB,
9, GREAT NEWPORT STREET, W.C.2

Frank Grainger is about to begin work on the third of the W. W. Jacobs two-reelers for Artistic Films, directed at Bushey by Manning Haynes.

Claude MacDonnell is hard at work on "The Awakening" for Graham Cutts.

E. V. Lucas—as Friendly Critic

Three Thoughtful Articles in the "Times"

IT is pleasant to realise that the corrosive invective which we sometimes hear directed against the kinema and all its works from certain authors and journalists finds no general echo from literary men as a whole; and we regard the fact that E. V. Lucas, the gentle and most human essayist of our time, has written some thoughtful and friendly articles in the *Times* as a proof of the fact.

His first article deals mainly with the origins of the motion picture from its early stages of primitive mechanism before photography was discovered to its present highly complex standard of efficiency. He notes the most significant fact in connection with its growth, namely, that while the early pioneers regarded it as a scientific piece of apparatus with possibilities of adding to purely academic stores of human knowledge, its present main function seems to be the purveying of melodrama.

Not Enough Good Pictures

In the second of Mr. Lucas' articles, however, he comes to a detached examination of the quality of present-day pictures, and seems to adopt a most tolerant tone to the assumed rarity of good ones:

"First-class films are rare. It would not surprise me to find that this is because there is a large enough public for the inferior article to make it unnecessary to do better; for since I began to write these articles, I have asked many persons their views on the kinema, and have found that the attitude of most of them to it is one of extreme lenience. Like Thackeray, who was so firm in his fidelity to 'the play' as a whole, rather than to any piece in particular, they confess to an enthusiasm for 'the pictures' generally. They like to be there. It is a rest, a change; the eye is tickled; the mind need not work. This being so, why should film producers over-exert themselves—and especially so since the lure of the films tends more and more to be the lure of personality?"

"I have no information as to whether or not film-acting is growing noticeably better; but it would not be remarkable if it were stationary, for your performer of genius must always arise capriciously; he cannot be supplied to demand. The greatest genius that the film has produced is, I suppose, Charlie Chaplin, who at once grasped its possibilities and made the fullest use of them—so full that if his vogue is not what it was, the reason is largely because he provided so many imitators with too many seeds from which to grow the flower. None of his imitators that I have seen—and as I dislike imitators I have, when I could, avoided them—can approach him in drollery, in resourcefulness, in charm. But they are sufficiently humorous to put him in danger of being accused by a new generation of being an imitator of himself. He has, however, a remedy; for his genius cannot be imitated, and only half his genius is in his farce. With those eyes and that mouth and those delicate hands, and with his supreme gift of suggesting an almost abysmal melancholy, he can,

whenever he will, enter upon new triumphs in sentiment and the comedy that is allied to tears. But he must employ someone else to write the stories."

On the vexed and (we suppose) still debatable question of the film's rivalry of the stage, Mr. Lucas strikes a sound line which inclines us to claim him as an advocate of special screen-story material:

"It seems unavoidable to compare the kinema with the stage, and this probably is the kinema's fault though tending more and more to be the stage's rival. At first it was more occupied with life and nature, impossible events and magic; but now it offers little but drama. This strikes me as unfortunate. To me, the principal value of the kinema is that it can show us things that otherwise we could never see; yet its most popular work at the moment is the presentation of well-known plays and well-known novels. I am personally bewildered by the fact that anyone who has seen a play acted on the stage, with the author's words accompanying each gesture, should wish to witness it again—as it were in a mirror, and with one's ears stopped with wax. One must suppose either, that the pleasure of being in a kinema theatre, no matter what the nature of the program, is a sufficient bliss or anodyne, or that the mass of the people who witness these plays—and the Americans, with their instant gift of supplying what are conceived to be verbal needs, call these people the 'optience'—have not seen the play itself.

Are Adaptations Successful?

"Again, when I have read a novel shaped and written by a man of letters responsible for his words, and have enjoyed his management of phrase and choice of epithet, it gives me no pleasure to visit a kinema theatre and see the bare outline of the plot reeled off with a musical accompaniment that sometimes may be suggestive, but usually is irrelevant. I can, however, understand that to the stranger to that novel there is a real appeal. And it is true that the result of turning a play or a novel into a film, even though it were better that everything seen on the film had been specially prepared for it, can be very chastening. Few films can be followed right through without some exercise of the finer emotions, some awakening of the deeper feelings. They may even sting to remorse and reform, and this is good when ossification is the rule. But when all is said, what the kinema has provided has in the main been dope. Very delightful dope, fairly harmless dope, but dope."

Mr. Lucas thinks there is rather too much kinema-going, and that even with every modern improvement of films and theatres, the ventilation and eye-strain must be in many cases a detrimental factor in considering the screen's influence nationally.

But it is in his third and final article that he gives a very broad-minded summing-up of the kinema and its future. (By the way, he unaccountably disapproves of the Greek "K," preferring, for some unexplained reason the Latin "C.")

He would be sorry to think that the film's only mission and *raison d'être* consists in being a soothing influence for jaded humanity.

"I cannot believe that it will be content to remain at that. But I have few suggestions to make towards the improvement of the type of film which at present dominates, except that they should be written directly for the kinema by authors acquainted with its marvellous powers. One of the kinema's most precious gifts is its ability to leap backwards and forwards into time and instantaneously construct either a significant early environment, or illustrate a dark foreboding or happy hope. It can also, with equal celerity, heavily underline and isolate whatever needs such treatment. It can show with the utmost vividness what is in every character's mind; it can almost draw pictures of abstract ideas! And not the least interesting of its peculiar advantages is that it can appeal to all the world at the same moment with almost equal force—for I take it that Tokyo is hardly less familiar with Mary Pickford than is Tooting or Turin. Judicious films might then be very federating things, and I advise the League of Nations to think of this. But probably the kinema managers will require a little financial persuasion to let such alloy in.

"The eye receives impressions more rapidly and retains them longer than any other organ of sense, and the kinema in appealing to the eye is therefore at an immense advantage. 'We place the world before you,' was the motto of an early film-producing company, and it is true. There is almost no phase of civilisation or Nature that the kinema cannot place before us, even to scenes of life in the depths of the sea. In the illustration of evolution it can do more in ten minutes than a text-book in ten hours. By the use of a magnifying lens it can bring the marvels of insect physiology almost alarmingly to our gaze. No one who saw a recent film of spiders can ever look at a spider again without awe, or dare to set a foot on so august a piece of mechanism."

Coating the Pill

On the need of imparting information under the guise of entertainment, Mr. Lucas is apparently decided; and his realisation of the ultimate and irresistible gravitation towards specialisation is equally clear.

"The educational films that are avowedly and strictly informative probably miss some of their usefulness. That is only natural, for it is human to avoid direct instruction. But indirect instruction can be imparted by the kinema in one of the pleasantest ways possible, and it should remain in the mind for a very long while. Children who saw Douglas Fairbanks in "Robin Hood" must have a better idea of Merrie England and castle life than those who did not, and even if they are convinced that outlaws advanced only by leaps and bounds no harm is done. The accurate representation of life in England at significant periods from the days of woad onwards would make a very

CALLOUS COUPLETS

Said the producer to the crowd :
"Falling ill is not allowed.
And should you chance to drop down
dead you'll
Upset our production schedule."

interesting picture. Mr. Forestier has done something of this kind in a series of drawings at the London Museum; but how much more vivid and memorable would a movie be!

Producers' Responsibility

"The films," said a shrewd observer to me, "will probably never improve so long as they make the effort to appeal to every one indiscriminately. They will have to specialise more. This seems to me to be true. I have an idea, also, that in the future of the kinema something rather more intimate may be accomplished. I see no reason why individual entertainment should not become popular. We have Mr. Griffith making vast pictures out of his own head with energy and resource; why should not our authors prepare a two hours' session? No one understands the potentialities of the film better than Sir J. M. Barrie, as people will discover when his version of 'Peter Pan' is ready: how delightful would be an entertainment arranged by him with nothing in it that was not wholly to his mind, even if it were not wholly his invention! Here the kinema would be at its most versatile. Most stories could be condensed—always, when possible, by their own authors."

We commend the last remark to Sir Hall Caine and other authors who seem to forget that a book can seldom be assimilated at one sitting, although a film has to be.

Specialisation is, of course, inevitable; but the reformer always uses the word "inevitable" when he is speaking of a distant goal. There are many obstacles to be overcome before pictures are made on any other basis than their being a universal booking proposition. Probably some authors would be sorry to see such a principle extended to the field of literature. That being so, the film industry, and especially the actual makers and creators of pictures, should receive the sympathy and cultivate the understanding of all those who, like Mr. Lucas, are able to speculate helpfully and without prejudice upon the future of the greatest influence upon the minds of ordinary humanity since the earliest and sketchiest notions of reading and writing.

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The Birth of Kinematography
Will Day's Tabulation of its Origins

A FEW months ago Will Day, that well-known and popular pioneer of motion photography, delivered a fascinating lecture to the members of the Optical Society. In view of the recently revived interest in the earliest precursors of the various component arts and applications which go to make up the present-day mechanical efficiency, we reprint below some chronological tables which Will Day has incidentally copyrighted. Our readers, we think, can hardly fail to find them instructive and illuminating.

Science of Optics and Early Portrayals of Life Motion.

Chinese shadow shows, using buffalo hide figures on parchment screen	5000 B.C.
Glass formed at Sidon by the Phœnicians	ca. 400
First lens formed by glass globe filled with water—Hero of Alexandria	
Persistence of vision mentioned in writings of Lucretius ...	65
Persistence of vision mentioned in writings of Claudius Ptolemy	130 A.D.
Alhazen's writings on optics ...	1100
Bacon's writings mention many items of applied optics ...	1260
Many remarkable optical applications mentioned by Leonardo da Vinci, born in	1452
Maurolycus' writings in the early part of the 16th century	
Girolamo gives many interesting facts in his book written about	1550
Giovanni Battista Porta wrote his book <i>Magica naturalis</i> ...	1558
Dr. Dee's work on optics ...	1570
Thomas Digges' work on optics	1571
Francis Bacon's work on optics	1626
Descartes' work on lens grinding	1638
Galileo, Huygens, Manzini, James Hodgson, Smith, and Sir David Brewster all propounded important theories in their books on optics.	

The Optical Lantern.

The ancient Priests and Magi used optical lanterns and lenses in Temples at Tyre and throughout Egypt, Greece, and the Roman Empire.	
Athanasius Kircher and Walgenstenius invented the optical lantern in its present form at the Jesuit College, Rome ...	1640
Zahn's <i>Artificialus teledioplicus</i> —the first published work after Kircher's book <i>Ars magna lucis et umbrae</i> to give an exhaustive account and illustrations of the optical lantern	1685
Professor Child invented the Bi-unial Lantern and Phantasmagoria	1801
The Polytechnic gave early lantern displays	1838
The Coliseum, Regent's Park, gave early lantern displays ...	1850
The Camera-obscura, the Camera, and Photography.	
Camera-obscura first suggested by Friar Bacon	1260

Leonardo da Vinci first gave illustrations explaining theory and application of camera-obscura towards the close of the 15th century.	
Camera-obscura written of and fully described by Giovanni Battista Porta in his book ...	1558
Camera-obscura fitted with lens first mentioned by Daniel Barbaro	1568
Alchemists in Middle Ages noted change of white chloride of silver to black chloride.	
Germany wrongly claims invention of photography for Dr. John Hermann Schultze ...	1727
First actual photography on paper invented by Thomas Wedgewood	1792
Sir Humphry Davy assisted Wedgewood and introduced him to the Royal Society.	
Dr. Wollaston and Mr. Ritter, early experimenters in science of photography.	
Nicéphore de Niepce, the originator of the Daguerreotype	1814-27
Daguerre perfected and produced Niepce's invention ...	1829
William Henry Fox-Talbot invented the Talbot-type process	1833
Professor Faraday and Sir John Herschel both carried out researches in the science of photography and read papers before the Royal Society ...	1839
Rev. J. B. Reade invented the ferro-prussiate process.	
Other clever inventors in the science of photography include Mons. Hippolyte Bayard, Scott Archer, Sir William Crookes, John Spiller, Sayce and Bolton, Dr. R. L. Maddox, and Clerk-Maxwell.	
Light and Its Application to Projection.	
Sunlight reflected by the aid of mirrors and used to project forms of images in the ancient Temples of Egypt and Greece.	
Candle and oil lamps were both used by the ancients.	
Huygens' undulatory theory of light.	
Sir Isaac Newton's corpuscular theory of light	1672
Professor Gravesend first produced four wick oil lamps for use in lanterns.	
Argand invented his atmospheric oil lamp	1789
Argand invented his atmospheric gas lamp	1808
Bude light invented	1810
Lieut. Drummond invented the oxy-calcium light	1826
Electricity.	
First records of electricity by Thales of Miletus	600 B.C.
Sir Isaac Newton mentions knowledge of electricity ...	1675 A.D.
Sir Charles Newton.	
Count Alessandro Volta ...	1745-1827
André Marie Ampère ...	1745-1827
Professor Faraday.	
Sir Humphry Davy	1801

(Continued on next page.)

THE BIRTH OF KINEMATOGRAPHY (continued from page 13)

Soleil Dubosq clockwork arc lamp.
 The dynamo first suggested by Arago ... 1824
 John Browning's arc lamp ... 1858
 Other clever inventors of electrical generating apparatus include Pixie and Ritchie, Clarke, Nollett, Siemens, Wills, Ladd, and Gramme.
Films as Applied to Photography.
 Celluloid—a mixture of nitro-cellulose and camphor—invented by Mr. Alexander Parker, of Birmingham ... 1675
 Celluloid first used as a flexible support for a photographic negative by Mr. Hyatt, of Newark, New Jersey ... 1867
 Celluloid first manufactured commercially for photographic purposes by John Carbutt, of Philadelphia ... 1884
 Celluloid film in ribbon form for use in cinematography first patented by Rev. Hannibal Goodwin, an American clergyman ... 1887
 Later patented by Mr. Reichenback for the Eastman Co.
Kinematography and Inventions Thereof.
 Theory of persistence of vision applied by Dr. Roget to moving objects ... 1824
 Thaumatrope invented by Sir John Herschel ... 1826
 Phenakistoscope or Fantoscope invented by Dr. Plateau, of Ghent ... 1827
 Stroboscope invented by Dr. Stampfer, of Vienna ... 1827
 Professor Faraday produced Faraday's Wheel ... 1831
 Dr. Horner, of Bristol, invented the Daedaleum ... 1834
 Fox-Ta'bot claimed photographs in rapid sequence ... 1840
 Perret and Lacroix applied front shutter to Fantoscope ... 1850
 Franz Uchatius, an Austrian Lieutenant, first projected Fantoscope ... 1851
 Omnius and Martin photographed the movements of the beats of an animal's heart ... 1865
 J. A. Rudge, of Bath, showed moving photographs in the lantern ... 1866
 Beale, of Greenwich, invented the Choreutoscope ... 1866
 Linnett invented the Kineograph, the first book of moving pictures ... 1868
 Thomas Ross, Junr., invented his Wheel of Life ... 1869
 Mr. Trevor patented a process for taking a series of radial photographs on a glass disc ... 1869
 Mr. Heyl, of Philadelphia, invented the Phasmatrope ... 1870
 Professor Marey, of Paris, commenced experimenting with motion photography ... 1871
 Eduard Muybridge invented the Zoopraxiscope and commenced experiments ... 1872
 Wordsworth Donnisthorpe patented a lantern plate process ... 1876
 Reynaud, of Paris, produced his Praxinoscope ... 1877

Friese-Greene first experimented with moving pictures on glass ... 1885
 Friese-Greene invented commercial kinematography ... 1889
 Thomas Alva Edison invented the Kinetoscope ... 1891
 Cecil Hepworth commenced experiments with kinematography ... 1894
 R. W. Paul first manufactured the Kinetoscope in England ... 1894
 Birt Acres took first motion pictures for R. W. Paul ... 1894
 Mons. Lumière first perfected and produced his Cinematographé, July, 1895.
 First public display of animated pictures given by Mons. Trewey for Mons. Lumière at the Royal Polytechnic Institute, Regent Street, October, 1895, and later at the Empire Music Hall on February 20, 1896.
 R. W. Paul first showed moving pictures at Earl's Court, 1895, and later at the Alhambra Music Hall in March, 1896.

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ARCHÆOLOGICAL DIRECTOR,
 c/o MOTION PICTURE STUDIO.

E. Cyril Stanborough

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Latchmere 4343.

F. Martin Thornton is busy on "Diana of the Islands" at the George Clark Beaconsfield studios, and will shortly leave England on the yacht necessary for the exterior scenes. Phyllis Lytton is the leading lady in this production, which, as my readers are aware, also includes Nigel Barrie in the leading male rôle. Miss Lytton is being given her first real part in this picture.

Kinema Club News

New Members

THE following new members have been declared elected during the past fortnight by the Selection Committee:

Margaret Damer
 Henry C. Hewitt.
 Marquisette L. Bosky.
 Vivian Dickie.
 Gerald Cock.

Saturday Dances

The usual Saturday dance takes place to-night at 9, Great Newport Street, to which members are invited at a fee of 2s. 6d

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A Possible Confusion Corrected

To the Editor MOTION PICTURE STUDIO.

DEAR SIR,—You will no doubt remember that very great publicity has been given to a case at Bow Street Police Court under which a director of the United Kingdom Cinematograph Company, Ltd., was fined for supplying false information in connection with the company.

We find a considerable number of people in the Trade are confusing the United Kingdom Cinematograph Company, Ltd., with us, which, needless to say, is causing us some annoyance. In fact, we have been inundated with reports of the case from various Press cutting agents, as you will see from the enclosed.

We should esteem it a great favour if you would find space in your columns to mention that The United Kingdom Photoplays, Ltd., is in no way connected with the United Kingdom Cinematograph Company, Ltd.

Thanking you in anticipation—Yours faithfully, for and on behalf of United Kingdom Photoplays, Ltd., A. H. SOWERBUTTS.

¶ The Kine. Year Book for 1923

can be dispensed with—
 but only by people outside
 the Film Industry.

THE PULSE OF THE STUDIO—Continued from page 16.

STARS: Victor McLaglen, Madge Stuart, Florence Turner, Norma Whalley.
CAMERAMAN: Emile Lauste.
STAGE: Completed.

FILM: "Diana of the Islands."
DIRECTOR: F. Martin Thornton.
STAR: Nigel Barrie.
SCENARIST: F. Martin Thornton.
CAMERAMAN: Emile Lauste.
STAGE: Second week.

Graham Cutts.
STUDIO: Famous-Lasky, Poole Street, Islington. Dalston 2770.
FILM: "Woman to Woman."
DIRECTOR: Graham Cutts.
STAR: Betty Compson.
CAMERAMAN: Claude MacDonnell.
SCENARIST: A. J. Hitchcock.
STAGE: Completed.

FILM: "The Awakening."
DIRECTOR: Graham Cutts.
SCENARIST: A. J. Hitchcock.
STARS: Betty Compson, Clive Brook and Henry Victor.
CAMERAMAN: Claude MacDonnell.
STAGE: Seventh week.

FILM: "The Prince's Fall."
DIRECTOR: Graham Cutts.
SCENARIST: A. J. Hitchcock.
CAMERAMAN: Claude MacDonnell.
STAGE: Scheduled.

Graham Wilcox Productions.—174, Wardour Street, London, W. 1.
Phone: Regent 556-7.
STUDIO: On Location in Berlin.
FILM: "Chu Chin Chow."
DIRECTOR: Herbert Wilcox.
STARS: Betty Blythe and Herbert Langley.
CAMERAMAN: Rene Guissart.
SCENARIST: Herbert Wilcox.
STAGE: Assembling.

FILM: "Spanish Passion."
DIRECTOR: Herbert Wilcox.
STAR: Betty Blythe.
CAMERAMAN: René Guissart.
STAGE: On location abroad.

Granville Productions.—52, Rupert Street, W. 1.

FILM: "Hennessey of Moresby."
DIRECTOR: Fred Le Roy Granville.
STAGE: Scheduled

Hepworth Picture Plays.—Walton-on-Thames. Walton 16.

ROUTE: From Waterloo: A.m., 7.0, 8.0, 9.20, 10.20, 11.20: p.m., 12.20, 1.20, 2.20, 3.20, 4.20, 4.54, 5.15, 5.20, 5.44, 5.54, 6.15, 6.20, 7.0, 7.20, 8.20, 8.55, 9.20, 10.20, 11.34.

From Walton: A.m., 7.59, 8.29, 8.41, 8.56, 9.9, 9.46, 10.10, 11.10; p.m., 12.10, 1.10, 2.10, 3.10, 4.11, 5.10, 5.44, 6.10, 7.10, 8.10, 9.10, 10.10, 10.35, 11.34.

N.B.—There is a frequent train service to and from Shepperton from Waterloo. The station is as near as Walton to the studio

FILM: "Strangling Threads."
DIRECTOR: Cecil M. Hepworth.
STAGE: Completed.

FILM: "Comin' Thro' the Rye."
DIRECTOR: Cecil M. Hepworth.
STAR: Alma Taylor.
STAGE: Tenth week.

FILM: "Boden's Boy."
DIRECTOR: Henry Edwards.
STARS: Henry Edwards and Chrissie White.
STAGE: Completed.

Ideal.—Boreham Woods, Elstree, Herts. Elstree 52.

ROUTE: Trains from St. Pancras, A.m., 7.30, 8.0, 8.50, 9.55, 10.45, 11.48; p.m., 12.33, 1.13, 2.35, 3.55, 4.45, 5.12, 6.2, 6.45, 6.50, 7.20, 8.8, 9.18, 10.35, 11.35.

From Elstree to St. Pancras: 9.48, 10.39, 11.25, 12.31, 1.8, 2.15, 3.3, 3.56, 4.56, 5.29, 6.18, 6.55, 7.36, 8.54, 10.14, 11.3.

STUDIO MANAGER: F. A. Kendrick.
ART DIRECTOR: J. T. Garside.
FILM: "The Hawk."
DIRECTOR: Frank Crane.
STAR: Chas. Hutchison.
STAGE: Completed.

FILM: "The Typhoon."
DIRECTOR: Charles Hutchison.
STARS: Charles Hutchison and Edith Thornton.
SCENARIST: Eliot Stannard.
CAMERAMAN: Horace Wheddon.
STAGE: Assembling.

FILM: "Out to Win."
DIRECTOR: Denison Clift.
STARS: Clive Brook and Catherine Calvert.
CAMERAMAN: William Shenton.
SCENARIST: Denison Clift.
STAGE: Completed.

FILM: "Mary Queen of Scots."
STAR: Fay Compton.
DIRECTOR: Denison Clift.
CAMERAMAN: William Shenton.
STAGE: Thirteenth week.

FILM: "Old Bill Through the Ages."
DIRECTOR: Thomas Bentley.
STARS: Syd Walker, Arthur Cleave and Jack Denton.
CAMERAMAN: Horace Wheddon.
STAGE: Assembling.

FILM: "I Will Repay."
DIRECTOR: Henry Kolker.
CAMERAMAN: J. Rosenthal, jun.
STAR: Flora le Breton.
STAGE: Assembling.

FILM: "Charley's Aunt."
STAGE: Scheduled.

I.V.T.A., Ltd.—2, Leicester Street, London, W.C. 2. Regent 2620-2.
FILM: "The Reef of Stars."
STAR: Harvey Brahan.
STAGE: Completed.

Milton.—Weir House, Broom Road, Teddington. Kingston 1617.
Studio closed for structural alterations.

Minerva Films.—110, Victoria Street S.W.1. Victoria 7545.

Napoleon Films Ltd.—28, Denmark Street, W.C. 2. Regent 975. Semiofilm.

Nash, Percy.—
FILM: "Ten Thousand a Year."
DIRECTOR: Percy Nash.
SCENARIST: Arthur Shirley.
STAGE: Casting.

Progress Film Co.—Shoreham-on-Sea. Shoreham 19.

Quality Film Plays, Ltd.—22, Denman Street, W. 1.

FILMS: One- and two-reelers.
DIRECTOR: George A. Cooper.
STUDIO MANAGER: S. Folker.
CAMERAMAN: R. Terreneau.
STAGE: Present series completed

Raleigh King Productions.—Watcombe Hall, Torquay.
STUDIO Vacant.

Regulus Films.—48, Carnaby Street, Regent Street, W.1.

Samuelson Film Co.—Worton Hall Isleworth.

FILM: "Pagliacci."
DIRECTOR: G. B. Samuelson.
STAR: Adelqui Millar.
CAMERAMAN: Sydney Blythe.
STAGE: Completed.

FILM: "The Arterglow."
DIRECTOR: G. B. Samuelson.
STAR: Lilian Hall-Davis.
CAMERAMAN: Sydney Blythe.
STAGE: Assembling.

Seal Productions.—171, Wardour Street. Regent 4329.

Screenplays.—Cranmer Court, Clapham. Brixton 2956.
ROUTE: 'Bus Nos. 5, 32, 67, 80, 88. Trams 2, 4, 6, 8.

Stoll.—Temple Road, Criklewood. Willesden 3293.

ROUTE: 'Bus No. 16.
STUDIO MANAGER: J. Grossman.
FILM: "Don Quixote."
DIRECTOR: Maurice Elvey.
SCENARIST: Sinclair Hill.
STAR: George Robey.
CAMERAMAN: J. C. Cox.
STAGE: Assembling.

FILM: "Becket."
SCENARIST: Eliot Stannard.
DIRECTOR: George Ridgwell.
STAR: Sir Frank Benson.
STAGE: Starting shortly.

FILM: "Widow Twan-Kee."
SCENARIST: Sinclair Hill.
DIRECTOR: Sinclair Hill.
STAR: George Robey.
STAGE: Second week.

FILM: "The Royal Oak."
DIRECTOR: Maurice Elvey.
STAR: Henry Ainley.
CAMERAMAN: J. C. Cox.
STAGE: Casting.

FILM: "Young Lochinvar."
DIRECTOR: W. P. Kellino.

CAMERAMAN: Basil Emmott.
STARS: Owen Nares and Gladys Jennings.
STAGE: Assembling.

FILM: "Sally Bishop."
DIRECTOR: W. P. Kellino.
CAMERAMAN: Basil Emmott.
STAGE: Scheduled.

FILM: "The Beggar's Opera."
STAGE: Scheduled.

FILM: "Guy Fawkes."
STAR: Matheson Lang.
DIRECTOR: Maurice Elvey.
CAMERAMAN: J. C. Cox.
STAGE: Editing by C. N. Sanderson.

FILM: "Henry, King of Navarre."
DIRECTOR: Maurice Elvey.
STARS: Matheson Lang and Isobel Elsom.
SCENARIST: Isabel Johnston.
CAMERAMAN: J. C. Cox.
STAGE: Scheduled.

FILM: "The Wolf."
DIRECTOR: Maurice Elvey.
STAR: Matheson Lang.
SCENARIST: Leslie H. Gordon.
STAGE: Scheduled.

FILMS: Two-reel dramas. "Dr. Fu Manchu."
DIRECTOR: A. E. Coleby.
STARS: H. Agar-Lyons and Joan Clarkson.
CAMERAMAN: D. P. Cooper.
STAGE: Assembling.

FILMS: Two-reel dramas. "Dr. Fu Manchu."

DIRECTOR: A. E. Coleby.
STARS: H. Agar-Lyons and Joan Clarkson.
CAMERAMAN: D. P. Cooper.
STAGE: Assembling.

FILM: "The Tower of London."
DIRECTOR: Maurice Elvey.
STAGE: Scheduled.

Walls and Henson, Ltd.
FILM: "Tons of Money."
DIRECTOR: Frank Crane.
STARS: Leslie Henson, Flora le Breton.
STAGE: Fifth week.

Walter West Productions.—Prince's Studios, Kew Bridge. Chiswick 574.

ROUTE: 'Bus Nos. 27, 105.
Broad Street to Kew: A.m., 8.2, 8.20, 8.45, 9.0, 9.47, 10.17, 10.47, 11.17, 11.47: p.m., 12.17, 12.47, 1.17, 1.47, 2.17, 2.47, 3.17, 3.47, 4.17, 4.31, 5.3, 5.17, 5.32, 5.40, 6.2, 6.20, 6.50, 7.17, 7.47, 8.17, 8.47, 9.17, 9.30.

Kew Bridge to Broad Street, A.m., 9.40, 10.8, 10.38, 11.8, 11.38; p.m., 12.8, 12.38, 1.8, 1.38, 2.8, 2.38, 3.8, 3.38, 4.8, 4.38, 5.5, 5.8, 5.10, 5.32, 5.50, 6.8, 6.20, 6.38, 7.8, 7.38, 8.8, 8.38, 9.8, 9.38.

FILM: "High Stakes."
DIRECTOR: Walter West.
STARS: Violet Hopson, James Knight and Warwick Ward.
CAMERAMAN: G. Toni.
STAGE: Assembling.

FILM: "What Price Loving Cup?"
DIRECTOR: Walter West.
STARS: Violet Hopson, James Knight.
CAMERAMAN: G. Toni.
STAGE: Third week.

Welsh Pearson.—41-45, Craven Park, Harlesden, N.W.10. Willesden 2862

ROUTE: 'Bus No. 18.

FILM: "Squibs, M.P."
STAR: Betty Balfour.
DIRECTOR: George Pearson.
CAMERAMAN: Percy Strong.
STAGE: Assembling.

FILM: "Nell Gwynne."
STAR: Betty Balfour.
DIRECTOR: George Pearson.
STAGE: Scheduled.

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Pulse of the Studio

Complete List of all the British Studios, together with Addresses, Telephone Numbers, Full Particulars of Current Productions and Routes for :: :: :: Reaching the Studios :: :: ::

Alliance Film Co.—St. Margaret's, Twickenham, Richmond 1945.
ROUTE: 'Bus 33a, 37. Trains from Waterloo to St. Margaret's every 10 minutes.

Artistic Films, Ltd.—93-95, Wardour Street, W.1. Gerrard 3210.
FILMS: W. W. Jacobs' two-reelers.
DIRECTOR: Manning Haynes.
CAMERAMAN: Frank Grainger.
SCENARIST: Lydia Hayward.
STAGE: Casting for third picture.

Atlas Biocraft.—58, Haymarket, London, S.W.1.
FILM: "The Man Without Desire."
DIRECTOR: Adrian Brunel.
STARS: Ivor Novello and Nina Vanna.
CAMERAMAN: Henry Harris.
SCENARIST: Frank Powell.
STAGE: Completed.

FILM: "Broken Sand."
DIRECTOR: Adrian Brunel.
STARS: Annette Benson and Miles Mander.
CAMERAMAN: Crispin Hay.
SCENARIST: Adrian Brunel.
STAGE: Completed.

Astra-National.
STUDIO: Alliance, St. Margaret's.
FILM: "The Woman Who Obeyed."
DIRECTOR: Sydney Morgan.
SCENARIST: Sydney Morgan.
STARS: Stewart Rome, Hilda Bayley, Gerald Ames.
CAMERAMAN: Walter Blakeley.
STAGE: Completed.

FILM: "The Beloved Vagabond."
DIRECTOR: Fred le Roy Granville.
STAR: Carlyle Blackwell.
ART DIRECTOR: E. P. Kinsella.
CAMERAMAN: Walter Blakeley.
STAGE: Tenth week.

Bert Wynne Productions.—Vernon House, Shaftesbury Av., W.C.1, and Alliance Studio, St. Margaret's, Twickenham, Richmond 1945.
FILM: "God's Prodigal."
DIRECTOR: Bert Wynne.
STARS: Flora le Breton and Gerald Ames.
CAMERAMAN: W. Blakeley and Jack Parker.
SCENARIST: Louis Stevens.
STAGE: Completed.

FILM: "The Vanity Mirror."
DIRECTOR: Bert Wynne.
SCENARIST: Louis Stevens.
STAGE: Scheduled.

Brouett Productions.
FILM: "Jail Birds."
DIRECTOR: Albert Brouett.
SCENARIST: P. L. Mannoek.
CAMERAMAN: L. G. Egrot.
STAGE: Assembling.

FILM: "Mumming Birds."
DIRECTOR: Albert Brouett.
CAMERAMAN: L. G. Egrot.
STAGE: Assembling.

B. & C. Productions.—Hee Street, Walthamstow. Walthamstow 364 and 712.
ROUTE: 'Bus 38. Tram 81 to Bakers' Arms. Trains from Liverpool Street to Hoe Street every few minutes.

FILM: "Heartstrings."
DIRECTOR: Edwin Greenwood.
STARS: Gertrude McCoy, Edith Bishop, Victor McLaglen.
CAMERAMAN: Arthur Kingston.
SCENARIST: Eliot Stannard.
STAGE: Completed.

FILM: "The Audacious Mr. Squire."
DIRECTOR: Edwin Greenwood.
STARS: Jack Buchanan, Valia, Russell Thorndike.
SCENARIST: Eliot Stannard.
CAMERAMAN: A. G. Kingston.
STAGE: Completed.

FILMS: "Gems of Literature."
DIRECTOR: Edwin Greenwood.
STARS: Russell Thorndike and Nina Vanna.
SCENARIST: Eliot Stannard.
CAMERAMAN: I. Roseman.
STAGE: Assembling.

Bertram-Phillips Production.
Thornton House, Thornton Road, Clapham Park. Streatham 2652.

FILM: "The School for Scandal."
DIRECTOR: Bertram Phillips.
ART DIRECTOR: E. P. Kinsella.
SCENARIST: Frank Miller.
STAR: Queenie Thomas.
CAMERAMAN: Percy B. Anthony.
STAGE: Completed.

British Famous Films.—"Woodlands," High Road, Whetstone. Finchley 1297.
STUDIO Vacant.

British Masterpiece Films.—199, Piccadilly, W.1. Gerrard 4010

British Photoplays.—Devon Chambers, 28, Fleet Street, Torquay.

British Productions.—Selborne Road, Hove.

FILM: Title undecided.
CAMERAMAN: Bert Ford.
STAR: Lieut. Daring.
DIRECTOR: Lieut. Daring.
STAGE: Completed.

British Super Films.—Worton Hall, Isleworth. Hounslow 212.

ROUTE: 'Bus 37. Also tram from Shepherd's Bush Station (Central London and Met.).

From Waterloo to Isleworth: A.m., 7.51, 8.13, 8.21, 8.43, 8.51, 9.21, 9.51. Then same minutes past each hour until 11.51 p.m. Extra trains: 4.43, 5.13, 5.43, 6.13, 6.43, 7.13.

Isleworth to Waterloo: 8.33, 8.44, 9.3, 9.13, 9.33, 9.44, 10.14, 10.44. Same minutes past every hour until 10.44, 11.14 p.m. Extra trains: 5.30, 6.0, 6.30.

Davidson.—Lea Bridge Road, E.10. Walthamstow 634.

ROUTE: 'Bus Nos. 35 and 38. Trains 81, 11, 57.

FILM: "M'Lord o' the White Road."
DIRECTOR: Arthur Rooke.
STARS: Victor McLaglen and Marjorie Hume.
SCENARIST: Kinchen Wood.
CAMERAMAN: Leslie Eveleigh.
STAGE: Assembling.

Dewhurst Productions.

FILM: "What the Butler Saw."
DIRECTOR: George Dewhurst.
SCENARIST: George Dewhurst.
STAR: Madge Stuart.
CAMERAMAN: G. Pauli.
STAGE: Cutting and assembling.

F. P.-Lasky.—Poole Street, Islington. Dalston 2770.

ROUTE: 'Bus 38a, to New North Road, and then tram No. 11.

Gaumont.—Line Grove, Shepherd's Bush, W. 12. Hammersmith 2092-1-2.

ROUTE: 'Bus Nos. 12, 17, and train from Shepherd's Bush Station.

FILM: "The Lights of London."
DIRECTOR: C. C. Calvert.
SCENARIST: Louis Stevens.
CAMERAMAN: St. A. Brown.
STARS: Wanda Hawley, Nigel Barrie.
STAGE: Assembling.

FILM: "Bonnie Prince Charlie."
DIRECTOR: C. C. Calvert.
STARS: Ivor Novello, Gladys Cooper.
CAMERAMAN: St. A. Brown.
STAGE: Fourth week.

FILM: "Robert Burns."
STAGE: Scheduled.

FILM: "London With The Lid Off."
SCENARIST: Arthur Shirley.
STAGE: Scheduled.

FILM: "Claude Duval."
STAGE: Scheduled.

George Clark Pictures, Ltd.—47, Berners Street, W.1. Museum 3012.
STUDIO: Beaconsfield, Bucks.
FILM: "Conscripts of Misfortune."
DIRECTOR: F. Martin Thornton.

(Continued on page 15)

STUDIO ARTISTES

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The Official Organ of the Kinema Club

Vol. III. No. 120

Saturday, September 22, 1923

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The New British Pictures

NOTHING is more heartening to all those who have at heart (to say nothing of personal economic considerations) the welfare of British production than the excellent new pictures lately turned out from our studios. With hardly an exception they are markedly good, and indicate a steady advance in merit from every angle upon their predecessors. There are many more to come during the next few weeks. In the month of November it is understood that no fewer than twenty-two British pictures will be Trade shown. This works out at one per day, excluding Saturdays and Sundays. Would that this output could be maintained through every subsequent month! There is no insuperable obstacle to the realisation of such a condition of affairs. Meanwhile it is evident that the British National Film week releases in February next will consist of a splendid array of varied, well-directed and technically meritorious subjects; and no kinema need be without its strong all-British program.

* * *

Hopeful Hays

MR. WILL H. HAYS, President of the National Association of Motion Picture Producers and Distributors of America (a grandiloquent but responsible office) is now in London. A former Postmaster-General of the U.S.A. and chairman of the Republican Party, he abandoned politics at the invitation of the film Trade to help it set its house in order, a task of some magnitude, which he has already largely accomplished. Mr. Hays is a far-seeing man, as witness the following extract from a preface he wrote lately for Edward S. van Zile's book: "If, in twenty years, the motion picture has advanced from an awkward toy

in a laboratory to the marvellous screen art and drama of to-day, who shall say what are the limits of its progress and its power? In no industry or art will be found men and women more earnest to progress in the right way." Such faith in the future of the screen is, in our opinion, no visionary claptrap, but the thoughtful result of observation and imagination combined.

* * *

Why Not Some Old Films?

THE reissue of a film is a doubtful commercial proposition in the eyes of the distributor. He has no doubt excellent reasons for knowing only too well the absurd superstition among exhibitors that nothing is any good unless it is just made. Are the best novels the newest? Are the best plays those produced this week? The only valid argument against more extensive reissues of good British pictures lies in the fact that film technique improves so rapidly that the perfection of to-day is the crudity of to-morrow. Yet even this is not always true, and it is daily becoming less true. Moreover, there are many exhibitors whose intelligence should induce them to satisfy their patrons with a good picture two or three years old rather than with a brand-new "dud." To-day some of the best work of many British producers lies half forgotten in Wardour Street cellars. The public would like to see more revivals of old British pictures. Moreover, the reputations and consequently the prospects of British producers, players and cameramen, would be unquestionably improved by a fresh public showing of some of their best work, which only obtained at the time of release a three-day booking and in many cases never got round owing to congestion of bookings. There are many reasons why certain British pictures should be reissued, and the most typical one is the urgency of propaganda. Why not revive pictures like "Nothing Else Matters," "The Case of Lady Camber," "The Tavern Knight," "Mr. Wu," "A Gentleman Rider," "The Narrow Valley," "Sonia," "The Card," "The Great Gay Road," and even some of the old London Film Company's best? A careful selection would result in a fine array of pictures which we firmly believe the public would welcome with open arms.

* * *

Provincial Tricksters

IT is sincerely to be hoped that some responsible body in our Industry—say, the Kinematograph Manufacturers' Association—should associate itself with the efforts of their theatrical brethren to obtain compulsory licensing of all agents throughout the Kingdom. Film "schools," all fraudulent as far as we know, exist outside the only licensed areas, London and Liverpool, and flourish on the credulity

of the screen-struck public to an extent which is damaging to the prestige of the genuine industry of motion picture production, which declares itself as overwhelmingly in favour of the suppression of these swindling "academies" for amateurs. The Variety Artists' Federation, the Actors' Association and the Association of Touring Managers have set up a joint Protection Committee, which has already done good work in this direction. Cannot some identity of interest between stage and screen in this matter be tangibly established by association with their efforts both in the vigilant dealing with delinquents and the furtherance of propaganda for the universal licensing of agents and "schools" for film acting?

* * *

No System for Stories

ALDER ANDERSON'S recently expressed opinion in the *Daily Telegraph* that producers and firms lack both the inclination and the capacity to judge the merits of any subject which does not already bear the stamp of fame in book or play form, seems only too true. With a few honourable exceptions, producing firms have never encouraged the writers of original stories, upon whose work they will most certainly one day have mainly to rely. But there is another equally detrimental factor to good story-treatment, which has often arisen. Financiers put down money; artistes are engaged to start and producer and even cameraman are secured—and there is no story or scenario. A frenzied and hurried raking for a story at the eleventh hour, and a hasty choice and a scrambled and scamped scenario written in days instead of weeks does not tend to good results—on the contrary. Yet this sort of thing happens far too often. Why does it happen at all?

* * *

The Cart Before the Horse

THE reason is simply the mentality of those who control such projects. If they regarded the enterprise as the filming of a particular story, it would hardly ever arise. Instead of this, they are obsessed with a star and want a story round the star; or a producer wants to start work and must have a subject. It is as if a bookbinder made some striking book covers which in order to be put on the market at the earliest possible moment, had to be filled with a novel to be written in twelve hours. It may also be likened to a large printing staff engaged at trade union rates, waiting by a big printing machine for a book written against time to save the expense of their wages. The story and scenario are likely to be as bad through hurrying as is any other side of production; but this still seems to be but imperfectly appreciated in some quarters.

HIGH LIGHTS

Intimate Studio and Club Gossip

Maurice Elvey has now completed the studio work and exteriors for the big Stoll production "The Royal Oak," and the picture is in the hands of the skilled editorial staff at Cricklewood. The picture, which is based on the Drury Lane Cromwellian drama, has been got through in excellent time, in spite of unlucky weather, which delayed work for a day or two. The remarkable cast includes Henry Ainley as the Protector, Betty Compson, Thurston Hall, Henry Victor, Clive Brook, and little Peter Dear. Jack Cox has been in charge of the photography.

I hear that next Sunday's Trade show of "Woman to Woman" has, after all, been cancelled. An attractive offer has been made by Captain Davis to run this eagerly awaited Graham Cutts' picture for a two weeks' run at the Marble Arch Pavilion on November 12, and it is announced that facilities will then be provided for the Trade and Press to see it under favourable conditions. I do not know whether the chorus of opposition to the original show has any bearing on this decision, but it would not surprise me if it had.

Walter West has made many and varied pictures, but I think I am correct in stating that "In the Blood" will be the first costume production he has embarked upon. The story is by that prolific and most readable novelist, Andrew Soutar, whose stories have furnished many a screen plot, especially to West. The narrative deals with a mid-nineteenth-century aristocrat who becomes a boxer, and this rôle is assigned to that popular and able player Victor McLaglen. The leading lady is Valia, and Cecil Morton York, Adeline Hayden Coffin, and Arthur Walcott also figure in the cast. Production will probably have begun at the Kew Bridge studios by the time these lines appear. G. Toni is the cameraman, and Jimmy Kelly will again be West's capable assistant.

"In the Blood" also marks the return to the screen of John Gliddon, who tells me he is engaged for the part of Ralph Harding. At present Gliddon, who has been out of direct touch with British studios for some months, is understudying Ivor Novello's part in "Enter Kiki" at the Playhouse.

W. P. Kellino is understood to be more than satisfied with "Young Lochinvar," his first production for Stoll's, featuring Owen Nares and Gladys Jennings. This picture is now completed and ready for exhibition, and will no doubt be the subject of Stoll's next Trade show. Meanwhile, I hear interesting rumours concerning Kellino's next subject, which is to have an atmosphere and story of unusual appeal and setting.

Wilfred Harris, of Premier Film Productions, Conway Road, Paignton, tells me that this company is about to start production of one- and two-reel dramas!

It was a happy circumstance that the first Trade show at the New Tivoli in the Strand was that of a British picture. It struck me that the magnificent new building is the ideal place for Trade shows, and the large audience appreciated the special presentation and music for "The Woman Who Obeyed." It was also good to note the emphatically favourable reception which the picture was accorded, and Sidney Morgan, busy working at the Alliance studios, would have been gladdened. I may mention, in passing, that the whole of the cast of the production, with the exception of Stewart Rome, were secured through Bramlin's Agency.

Mary Odette arrived safely back in London from Berlin a few days ago. I notice she has contributed an interesting little article to the *Star* since her return, on the subject of screen-acting, and why she prefers it to the stage. Says Mary: "I feel there are enormous possibilities, in art and in life, in the future of the screen. Its educational possibilities have already been grudgingly admitted. But what I feel counts chiefly is its great international influence, and now is the time when we should determine that it shall be used for mutual advancement, for better understanding, and, most of all, for everlasting peace."

Mary continues: "In preference to the antiquity and traditions of the stage, then, my choice is for the youth and the untold possibilities of the future in the films. I regret deeply that England has not so far taken a very large part in that future, but how

can we expect to turn out films equal to the great artistic achievements that have come from France, Italy and America when we are always apologising for ourselves? However, this will pass." Perhaps it will. Yet, self-criticism is surely healthier than smug self-satisfaction?

By a regrettable oversight the wording to the illustration of "Squibs, M.P.," which appeared last week, stated that the Trade show of this new George Pearson subject, featuring Betty Balfour, was to take place at the Alhambra. This should, of course, have been the New Scala Theatre, where Gaumont's are presenting the subject at 3 p.m., on Thursday next, September 27.

What are regarded by Walter West as the best "close-ups" he has ever introduced in a racing film, will be seen in his most recent production "What Price Loving Cup?" The scenes in question show the girl jockey of the story riding a race against professional jockeys. The audience are taken within a few feet of the riders and cover the course with them over a long distance. These scenes will not only give the audience a thrill, but will prove that Marjorie Benson, the little actress whom Mr. West selected for the part of Tony Sheldon, is an expert horsewoman. The horse which she rides in this film race is Muscat, well known to turf enthusiasts, and a winner of many races. Apart from the excitement of the racing in this film, the story is an exceptionally strong one, enacted by a cast of artistes headed by Violet Hopson, supported by James Lindsay, James Knight, Arthur Walcott, Cecil Morton York and Molly Wright. The Trade show date will shortly be announced by Butcher's Film Service.

John Barrymore, the famous American stage and screen actor, who has been on a short visit to London, sailed for New York by the *Mauretania* on Sunday.

A. Bromley Davenport has been seen at the Alhambra this week in the new sketch entitled "Special Pleading," in which this well-known screen character actor plays a hard-hearted, unforgiving parent.

Manning Haynes is now well advanced with the third W. W. Jacobs' two-reel comedy subject, "Lawyer Quince," at the Bushey studios, for Artistic Films. Cynthia Murtagh, Johnny Brett, Charles Ashton and Moore Marriott are among the players, and Frank Grainger is turning the camera.

Artistic Films and Napoleon Films have, as forecasted last week, now been elected to membership of the British National Film League, and active co-operation in the League's proceedings will now be taken over on behalf of British Instructional Films by E. Gordon Craig, of New Era Films.

Malcolm Tod writes me breezily and at length from Nice, where he is working under evidently pleasant conditions. The picture is "Cabane d'Amour," and is directed by Madame J. Bruno-Ruby. Mlle. Arlette Marchal is the leading lady opposite Tod, who had the bad luck to be out of action lately owing to injuries to his hands while doing some perilous "stunts" with ropes at Cagnes, but is now himself again.

Phyllis Lytton had a narrow escape from drowning lately during the taking of some scenes for "Diana of the Islands," the new George Clark picture directed by F. Martin Thornton. In a little dinghy with Nigel Barrie and Walter Tennyson, she became separated by the rough seas from the accompanying motor boat, and their craft chose the auspicious moment to spring a leak. The rescue was only just in time. I gather that

the picture is now nearing completion at the Beaconsfield studios.

I am sorry to learn that Ellaline Terriss, who underwent an operation for appendicitis on Monday, is not likely to be about for some time. She is cast for an important part in "Miriam Rozella," directed by Sidney Morgan, and her fulfilment of the engagement will, of course, depend upon her progress.

Felix Orman called in on his arrival from Paris this week. He has just completed a scenario based on Gerard Bourgeois' novel "Terror," in which Pearl White is now starring in a French studio under the direction of Edward José, well known in America and England.

I am informed that Rudolph de Cordova, the scenario editor to the Gaumont Company, has resigned from that position. For over two years, since his return from New York to play one of the leading parts in Stuart Blackton's production "The Glorious Adventure," he has filled the chair. A well-known dramatist, with a long list of productions to his credit, a prolific writer for the Press, and with a wide experience of motion pictures gained during several years in some of the leading studios in America, he brought exceptional qualifications to the work. Mr. De Cordova is also, as many of our readers are aware, the husband of the well-known scenarist Alicia Ramsey.

Ideal Films have just made satisfactory arrangements for the distribution direct of all their pictures in Australia and New Zealand. This is good.

Australasia wants our pictures, and every good British product should find its way out there. But, does it?

Betty Compson, who completed her leading part in Maurice Elvey's Stoll picture, "The Royal Oak," the other day, is sailing for America to-day (Saturday). She hopes, however, to be back in London in time for the presentation of "Woman to Woman," on November 12, and has stated that this Graham Cutts production is the best picture in which she has ever played.

Megaphone

A New Producing Firm Clive Brook and Nina Vanna in First Commonwealth Production

A preliminary announcement comes from the offices of the recently organised Commonwealth Film Corporation relative to their first feature production, on which work commenced this week. This feature will be "The Money Habit," from an original play by Paul Potter, the author of "Queen of the Moulin Rouge," "The Ugly Duckling," and other successful American plays.

The Commonwealth features will be made under the personal supervision of Mr. Walter Niebuhr, the American producer, who has been in London several months preparing this new series. Mr. Niebuhr was for five years President of the American Cinema Corporation, and among the successful productions made under his management and now current in the United Kingdom are "The Inner Voice," with Agnes Ayres, "Women Men Forget," "Suspicious Wives," with Molly King, "Stolen Moments," with Rudolph Valentino, and many others. Associated with him on the producing staff are Mr. L. J. Henderson, who was one of the first directors in the film business, having been supervising director for Thanhouser in the old days and having produced more than 40 features for Universal, Majestic, and other of the older American companies. James Sloan, who assisted Graham Cutts in the two Betty Compson features, has been engaged as assistant director on "The Money Habit."

Clive Brook is playing the lead, while the principal feminine part is taken by Miss Nina Vanna, whose work in "Guy Fawkes" stamps her as a brilliant newcomer on the screen. The cameraman is Baron Ventimiglia, an Italian craftsman known in two continents.

SIR F. R. BENSON AS "BECKET"



A Scene from George Ridgwell's big Stoll Production, "Becket," showing Sir Frank Benson (right) in the title role, with Hargrave Mansell

The Kinema's Testing-time

E. A. Baughan on the Need of New Methods for a New Art

We reproduce hereunder a notable article on the realisation of a special genius for the creation of film art, from the able pen of E. A. Baughan. It appeared in the last issue of the *Sunday Chronicle*, and while it does not pretend to traverse any startlingly new ground, it is in our opinion representative of a standpoint as yet imperfectly appreciated by a large proportion of those who control motion picture production.

AN art that appeals to the million arouses all the intellectual snob-bishness within us. In the old days of Wagnerism the class-musicians, as Wagner called them, objected to his popular appeal. He desired that his music-dramas should be appreciated by men and women of the world, and not by musicians only.

In music this snobism proclaimed that none but an educated musician could understand Beethoven. When I was young that was taken for granted, and the humble outsider recognised that he could not appreciate classical music. Robert Newman and his promenade concerts killed that particular kind of snob-bishness.

Moving-pictures, appealing, as they can be made to do, to the lowest strata of the community, are in a much worse case. According to their opponents they are not literature or drama; in fact, they are not art at all. They tell the most appalling stories in the crudest fashion. They inflame evil passions and degenerate the mind of the public. No abuse of them can be too severe.

The Art Persists

When they are not subjected to abuse they are pulverised by "humorous" criticism. Writers who only desire to grind out a funny article smash them to pieces. In spite of all this abuse, humorous and other, moving pictures continue to be made. Millions of people of all classes obtain their chief entertainment from viewing them week by week. Even those who object to the screen on principle have to admit that it is an enormous power for good or evil. Abuse has not hurt it, and will not hurt it.

Let us, then, try to understand something about this new art that appeals to millions of our fellow-creatures. In the first place, we must not criticise it for what it is not. Nor is there any use in writing long articles to prove that moving pictures are not and cannot be art. For what is art? The real point is, Can life be expressed through the medium of moving pictures? If it can—and no one, I think, will declare that they have not that power—the only point left is whether any art is required for that particular means of expression?

Don't Judge by the Bad

Such a question surely answers itself. There is just as much artistic imagination required for the making of moving pictures as for the grouping for a painting or the production of a play. Moving pictures don't produce themselves. Quite

intelligent people have muddleheaded ideas about this. I remember reading a letter in a high-class weekly review in which a writer declared that you might as well say that an amateur snapshot was art. A day with a film producer would teach that class of snob something of the care, contrivance, and imagination demanded by this new art.

In trying to understand the powers and limitations of the films we must not confuse the issue by thinking of all the bad pictures we have seen. We do not criticise drama by the bad plays which annually flood the London stage.

The making of films has had many faults, most of them due to the extraordinary popularity of this new art. From that popularity have arisen all kinds of tiresome traditions. The maker of films, out to capture the public, attempts to standardise his stories. He imitates rather than creates. In "Way Down East," D. W. Griffith tacked that exciting rescue from ice-floes on to a simple story of provincial people. The novel from which he adapted that story had no such incident. The film was very successful. Immediately many American film-makers employed the same formula.

Faults that Might be Avoided

In American films, too, there is the tradition that film stars must be beautiful in the musical comedy sense. This does not apply to the same extent to British, French, German, and Swedish films, but, as the majority of films come from America, the pouting and smirking heroine, who makes eyes instead of acting, has become associated with films in general.

That American epic of the flight to the West, "The Covered Wagon," is considerably marred by the conventional acting of the hero and heroine, and the film version of "If Winter Comes," the most successful adaptation of a novel I have yet seen, is spoiled by the traditional film "beauty" of the actress who took the part of Lady Tybar. Such unessential faults in the making of films must not be taken as essential.

The real obstacle to the progress of films has been the necessity of getting away from any other form of representational art. Film-makers have naturally based their pictures on novels and plays, but films should follow neither one nor the other.

Gradually the special genius of the screen is being understood.

I would instance Harry Millarde's adaptation of "If Winter Comes." He has been careful to eschew all temptation to depict the author's psychology of his characters. That cannot be done on the screen without such excessive use of subtitles that the film would become merely an illustrated edition of the novel. Instead, the producer has given us the characters in actions that suggest and explain their states of mind. What we get on the screen is the action as it took place in the novelist's mind, reconstructed into reality.

A Character Study

That reconstruction is one of the powers of the screen. What the imagination of the reader dimly shadows forth, the action of the film makes actually real. We do not require to be told that Sabre was a sensitive, strange creature. We see that he is. We see his disappointment that his matter-of-fact wife should not be elated that he has at last managed to be enlisted. We see his perplexed horror that she should desire to turn Effie Bright out of the house when she is in need of shelter. We see his indignation at his examination at the inquest. We see his determination to get even with Twynning gradually fade from his mind when he learns that his enemy has received news of the death of his son at the war.

In real life we do not need to be told that the people with whom we come in contact are feeling this, that, or the other. We know they are, or think we know, from the expression of their faces. And on that knowledge by sight the technique of the screen has to be based. It means, of course, that acting is of paramount importance. It is not the acting of the stage, it is calculated to reach eyes at a great distance from the players.

In producing his films, Charlie Chaplin, we have been told, continuously exhorts his players not to act. He means, of course, that they are not consciously to assume certain traditional expressions of face. What is required on the screen is that the actor should imagine himself to be the character he is impersonating, and should be able to make himself feel the precise emotion of the situation. If he is the right type, and has a face that photographs well, the effect will be that of a real man going through situations in real life.

That many of the famous film stars have not the necessary imagination is obvious enough to those who have seen as many films as I have seen. It is equally obvious that many film producers are lacking in imagination and culture. Faults that arise from the actor and the producer must not be taken as being essential weaknesses of the film as art.

In the Wrong Hands

There is no doubt that much of the making of moving pictures has got into the wrong hands, and this has been emphasised by the influence of the financial men behind the industry.

But even the financial men are gradually waking up to the necessity of making better pictures. They are a trifle bewildered by the Frankenstein's monster they have created. If makers of films would but understand that the power of the screen lies in recreating all stories so that they can be understood by the eye; that a novel, however famous, is of no use for the screen unless its spirit can be expressed by pictures; and that all the public is not quite as stupid as they imagine it to be, this new art would gradually rise to a higher level of achievement.

Ridgwell Regulating Roughnecks

Sir Frank Benson Promotes a "Becket" Fight at Cricklewood

WHEN Becket invited a number of nobles of the bluest blood in the land to feast with him on a certain occasion, they declined to accept his hospitality in view of his current unpopularity; whereupon the great prelate was placed in a delicate position. He soon decided to transfer his largesse to quarters which it would be more appreciated. Had a Press list existed in those days his task would, of course, have been comparatively simple; but Caxton had not yet even been born, and the printing press was still unknown outside China.

He was therefore actuated by double motives in throwing open his portals to the rag-tag and bobtail of the adjacent countryside. From a wide area came beggars, wastrels, women of the half world of those days, the aged, halt, lame and destitute. They feasted and drank with avidity; and their illustrious host thus achieved the two-fold object of dispensing real charity and of preventing good stuff from curdling on his hands.

Guided by the murmurings of the roystering rabble, I wended my way through the Stoll Cricklewood studio floor until I reached the scene. A lofty grey stone

blackground seemed slightly sombre; but the dishevelled and heterogeneous collection of people gathered at the long table were all the more picturesque in their squalor for this very reason.

George Ridgwell, always an advocate of realism within due limits, had aided the illusion of verisimilitude by providing real viands in addition to some realistically contrived but unsatisfying boars' heads and haunches of venison.

In directing scenes which involve the consumption of real food, certain risks are usually run. One of the chief of these is the hitch that is apt to arise when, during a rehearsal before the camera actually turns, the actors, carried away by a natural desire to appear convincing, consume the sustenance before them with an awkward excess of zeal. In such circumstances replenishment has to be provided for; and a retake is often a perilous contingency. I could not help noticing the voracious appetites (carefully assumed for the sake of art, of course) with which quantities of pigs' trotters were eagerly fought over and devoured. The Staff canteen at Stoll's has, I hear,

suffered a severe slump in its takings this week—and no wonder. The fault is, of course, that of Ridgwell for engaging such conscientious actors.

Standing in an attitude of disdainful aloofness from the scene were a group of haughty nobles in beautiful attire. All of them gazed at the ravenous riff-raff with feelings which may have been contempt but which was probably envy. I caught Clive Currie moistening his lips; Harry Worth's face had a tuck-shop window expression, and Bert Darley, Percy Standing and Bertram Burleigh could not trust themselves to look at the spectacle at all, pleading Klieg-eyes as an excuse. But presently they were instructed to assist in bringing in the good things—a strain which must have been terrible. Jack Raymond, getting more and more solemn every moment in his capacity as assistant director, called for a spare monk. Alec Hunter was there in monastic garb, but pointed out that he wasn't spare enough.

The whole scene might have been a visualisation of the times of Chaucer, and I suspected Sydney Foller, in a garb suggestive of the Jack of Clubs, of whis-



pering Canterbury tales of the period to Arthur Burne.

With benevolent mien and kindly word, Sir Frank Benson passed among his uncouth guests, whose appetites must have pleased him as founder of the feast; and his benign fatherly blessings were most impressive.

An interruption suddenly occurred in the shape of an incursion of Fitzurse (Percy Standing) and his attendant nobles armed with sword and dagger, come to seize Becket; and it suggested a club raid to me; but the crowd of wayfarers soon expelled them, pointing out the notices to visitors to keep off the set. Sir Frank then took leave of his guests, who cheered as they resumed their masticatory depredations on the good things that remained, fighting over food in a manner which certainly would not have been permitted at the Trocadero, even after the Jewish New Year fast.

The second retake of this scene was safeguarded by the careful and prudent move of Jack Raymond, who, upon the far-seeing advice of Joe Rosenthal, turning at the Bell and Howell, secreted some food for the close-ups which were to follow.

While these were being shot, I joined the upper strata of mediæval society in the canteen, where we called for cups of sack, stoups of Malmsey, and goblets of mead. To our surprise, these refreshments were not in stock, and had to be substituted by more modern and less potent equivalents.

Ridgwell, with monocle and megaphone, elbowed his way among the disreputable throng, giving instructions to churl, drab and varlet in crisp Georgian English with a fine contempt for contamination risks of every sort. If the scenes I witnessed are fair sample of the whole, the new Stoll subject is going to be his greatest effort to date—and a highly successful one at that.

Kinematograph Sports Association

Swimming Gala, October 1

A sporting swimming race between a team of actors and a team of actresses will be one of the chief attractions at the Kinema Trade Swimming Gala at the Westminster Baths, Gt. Smith Street, on Monday, October 1, at 7.30 p.m. Flora le Breton, Gertrude McCoy, Peggy Lynn, Rene and Audrey Ridgwell will represent the ladies, and Victor McLaglen, Rex Davis, Malcolm Tod, Bertram Burleigh, Billy Freshman, Roy Calvert, and Douglas Payne have offered to swim for the gentlemen. There is a lot of talk about the contest already, because the actors have to swim twice the length of their opponents, and Rex Davis considers the actresses will win by a length and a half. In addition to this array of stars, the cameramen who provide us with "slow motion" photography will be contesting a "slow motion" breast stroke race in which the slowest man will win. Most of the leading artistes have promised to be present, and as the gala is open to the public, there is an excellent opportunity for film fans to rub shoulders with their favourites and witness a program of attractive aquatic events.

The Gaumont Jubilee

Congratulations and Presentations Celebrate 25th Anniversary

A pleasing and significant function was held at the Denman Street offices of the Gaumont Company last week, when over three hundred members of the staff of the company assembled to honour and congratulate the joint managing directors, Lieut.-Col. A. C. Bromhead and Reginald C. Bromhead. The occasion was a fitting and appropriate celebration of the twenty-fifth anniversary of the establishment of the company in England.

H. A. Brewer recalled that Col. Bromhead, on that day twenty-five years ago, had a staff of but one person, T. A. Welsh. Mr. Brewer referred to the fact that 88 members of the Gaumont staff had been with the company ten years or over, and 230 had a record of over five years' continuous service with the company.

Mr. Hobbs, as the oldest employee, removed the coverings from two very handsome mahogany card tables and liqueur cabinets, identical in design, together with two leather-bound souvenir albums containing the signatures of every single person on the staff of the company in the United Kingdom. Both Col. and Reginald Bromhead were obviously surprised and delighted, and very much moved with the presentation, which was made to the accompaniment of applause and cheers. Col. Bromhead confessed that it brought home to him that one slice of his life. Twenty-five years had gone, but he hadn't missed it. There had always been something like a family tie about the Gaumont staff. Really, he had only had the good fortune to get mixed up with a thing that grew like a snowball. It had gone along the straight path, sometimes uphill, for twenty-five years, and the fact that it had been continually growing bigger and bigger was largely due to the never-ceasing team work that had pushed it along, and the fact that he had been associated with people from whom he had never experienced anything but the utmost loyalty, hard work and enthusiasm.

R. C. Bromhead said he had never forgotten the loyalty of the staff under the trying circumstances of those days and the loyalty and keen enthusiasm of the staff since. It was a fine thing to have a staff of whom over 50 per cent. had more than five years' continuous service to their credit, and it bore eloquent testimony to the interest of the staff in the activities of the company.

The inscription written in the album of signatures reads as follows:—

"On the pages of these books is written the name of each and every member of the staff of the Gaumont Company, Ltd., in Great Britain and Ireland, as a personal mark of esteem and respect for you, Sirs, as joint managing directors of the oldest film company to be established in this country.

"The celebration of the 25th anniversary of this establishment provides an opportune moment for us to pay our tribute to the integrity and influence of the company which have been attained under the able joint direction of yourselves, and to assure you of our individual loyalty to yourselves and the company.

DENISON CLIFT AT WORK



A Snap of Denison Clift and Maurice Edmonds on location for "Mary Queen of Scots" at Stirling Castle

Kinema Club News

Special General Meeting To-morrow

Major Foyle, the secretary of the Club, has on the instructions of the Council called a Special General Meeting of the members for to-morrow (Sunday) at 5.30 p.m. Two important and possibly far-reaching matters have to be decided: (a) To discuss the advisability of forming a limited liability company for the purpose of carrying on the business of the Club, and (b) to alter the constitution of the rules to enable the company to make more than one picture per annum, should they deem it advisable. All members are urgently requested to attend in their own interests.

Club Dances

A large muster attended Saturday's dance, when Donald Searle resumed the Club band's drums. The usual dance takes place this evening (Saturday), when members are admitted free and guests at the usual fee of 2s. 6d.

Proposed Boxing Gala

The Entertainments Committee have decided to hold a big Boxing Gala, with special film and humorous features, in co-operation with the Kinematograph Sports Association. Competitors are wanted—also ideas and inspirations. Rex Davis, at the Club, or Mr. C. H. Ayres, of Wardour Films, should be communicated with.

"In earnest of our thoughts and expressions we ask you to accept this souvenir of a memorable anniversary, together with the table, which is the unanimous gift of the whole staff, and to these we add our sincere congratulations upon the achievement of an enviable and unique record in the annals of the film Trade, and our heartiest wishes for your future success and prosperity."

Mr. Hobbs was also presented with a silver cigarette case as a souvenir of service. The whole atmosphere of the gathering was an eloquent testimony to the excellent spirit prevailing in the firm between all sections—a spirit which indicates the existence of a goodwill in the best sense as a valuable asset of the firm.

Screen Values

Measuring up the Week's Product

"The Woman who Obeyed"

ASTRA-NATIONAL—Story and scenario by Sidney Morgan—Directed by Sidney Morgan — Photographed by Walter Blakeley — Leading Players: Hilda Bayley, Stewart Rome, Gerald Ames, Valia, Henry de Vries, Peter Dear, Ivo Dawson, Nancy Price.

A STORY specially written for the screen always commands more attention than an adaptation—partly, no doubt, because it is unfortunately the exception. Sidney Morgan is one of those who realise the advantage of freedom from the fetters of the novelist and dramatist—fetters which, in the opinion of many of the screen's friendliest and most dispassionate critics, are hampering the development of motion pictures. In this instance the author of the story has written the scenario and directed the picture as well—a treble capacity which few men can reasonably be expected to discharge triumphantly.

Let it be said at once that most people at the Tivoli Trade show who were familiar with the producer's previous work were amazed at the enormous superiority of "The Woman Who Obeyed" over any of his previous efforts. It is by far the best work Sidney Morgan has done; and in this connection it is perhaps not irrelevant to point out that he has had placed at his disposal much greater resources of every kind than ever before. The result is an excellent British picture, not without blemishes of a minor kind, but a production full of interest and palpably the fruit of much careful and conscientious work on the part of director, players and technicians.

As a story it contains the ingredients which make for sustained interest; humour, pathos, and suspense are all there. There is nothing particularly novel in the theme of the business man with routine as his god neglecting the prime human values of domestic emotion in his family life; but the development and climax are neither too obvious nor too eccentric. Bernard Dorchester is a millionaire absorbed in business affairs and accustomed to the exaction of obedience. He exacts it in his home. His children are dragooned by a governess, and his wife, Marion, instructed to keep away from them and to stifle her motherly instincts in order to appear in society. Marion's father, an old sea captain, is also politely rebuffed and urged to make his visits to his grandchildren less frequent.

A philandering artist, who is entangled with a society woman of jealous disposition, makes advances to Marion, who finds herself innocently but dangerously compromised. Dorchester, learning of the gossip from the jealous woman and the servants, assumes the rôle of outraged husband, and cruelly turns her out, keeping the children she loves away from

her. She flies to her father for sanctuary and rest. After a permitted visit from the children when she is too ill to see them, the eldest boy, Bobbie, escapes from the house and flies to her. Dorchester sets off in his car to head him off, and runs over the child on a country road. Humbled in his pride, he is reunited to Marion, and the boy recovers.

There is some excellent characterisation. Dorchester seems unconscionably callous for a man who is seen romping with his children at the picture's commencement, but otherwise the part is a fairly consistent one. The human elements in the wife, her father and children are well stressed, and the dilettante intriguers are most convincing.

The scenario is excellently balanced, although some of the scenes seem rather jerky and abrupt in the cutting. The players have been well handled on the whole, although here and there a tendency to over-act should have been checked. The concluding climax, where an uncertainty as to the boy's fate exists until the final scene, is gripping and irresistible, although the "what might have been" titles create an unnecessary vagueness, and obtain suspense at the expense of clarity.

The sympathy is for the wife throughout; but she should certainly have insisted in showing her husband the letter from the artist. Dorchester's willingness to believe in his wife's guilt is also rather unhesitating for a man who has been shown to possess real affection.

Some of the scenes are triumphs of direction, especially the ball "shots," heightened in effect by some beautiful coloured tableaux. The shots of the dancers are hand-tinted, a device which is seldom satisfactory; but the tableaux and tinting are excellent. The sub-titling is good, except for a Bart Kennedy kind of disjointed phraseology at times.

Hilda Bayley gives a capital performance as Marion, and her emotional scenes are powerfully conveyed. Her conception of the character is an intensely sympathetic piece of work. Stewart Rome gives one of the best portrayals he has ever attempted as Dorchester, and acts with a hard intensity which gets over almost too well. In the big scene where he casts off his wife, and at one or two other points, his energy is rather excessive. There is a danger of crude melodrama if acting of this kind is not toned down somewhat. He seemed also to have too much make-up on. Nevertheless, his work is first-rate.

The supporting cast are splendid, and all the better for comparative repose in their methods. Henry de Vries is superb in a touching and potent depiction of the old captain, and we are inclined to give him credit for the best performance in the picture. Gerald Ames, much happier than he often is in less suitable rôles, is admirable in every way as the polished Don Juan of the palette, and has, indeed, seldom been seen to better advantage. Valia

gives a singularly vivid impression of the jealous and semi-neurotic woman of fashion. Peter Dear is very sound as the little boy, and avoids the self-consciousness which is so often a defect of child actors. Ivo Dawson is well cast as a ducal friend of the family, and Nancy Price as the governess, and A. G. Hunter as a butler, are excellent. The small part players are all natural and well handled.

Walter Blakeley has put some fine photography into practically every shot, and the lighting is careful and sufficient. The whole picture is a credit to the home industry, and establishes Sidney Morgan as one of our most capable producers.

Summary

DIRECTION: Excellent.

STORY: Sound without being very novel.

SCENARIO AND CONTINUITY: Good, with occasional abruptness of scenes.

ACTING: Very good.

INTERIORS: Excellent.

EXTERIORS: Excellent.

PHOTOGRAPHY: Fine.

"Afterglow"

SAMUELSON—Story and scenario by G. B. Samuelson and Walter G. Summers — Photographed by Sidney Blythe — Leading Players: James Lindsay, Lilian Hall-Davis, Minna Grey, Annette Benson.

THIS picture is one of the pleasantest ever made at the Isleworth studios, and contains much excellent work on the part of the cast and director. It has no particular flavour. There is a good blend of humour and pathos; some charming visions of the Victorian past; and a fascinating exposure of the device of anti-timing telegrams for defrauding starting-price bookmakers. The racing atmosphere is quite incidental, and wisely subordinated to the main themes of trickery and the half sad, half comic, exploitation of *passée* spinsterhood.

G. B. Samuelson has shown in his many pictures his affection for visions of past manners and fashions, and by the family albums at the beginning of the story scenes of what are presumably incidents of 1880-90 are happily introduced, although the men's whiskers seem incongruous and wrong for those days. There is also a "fade" from a village "hop," with modern dances to the days of quadrille and barn-dance, which is very apt. Another of the director's well-known weakness is for a trial scene; and accordingly "Afterglow" contains a well-staged court scene.

As a specimen of British direction, this production is more than creditable, despite some odd and almost inexcusable defects of a minor character. Apart from the chronological anachronism referred to above, these are little things, trifling in their actual footage, which stick in the mind as pieces of carelessness. How easy it is for a telegram received to be shown on a proper form, and not a transmission

form! How odd it is that the villain's wife, waiting for her male accomplice's voice on the telephone, shows no surprise at hearing an intruding woman's voice instead! How many K.C.s split their infinitives? These and other little lapses do much to spoil the effect of much admirable work.

The village postmistress, a former lover of the great judge, is a wistful and sweet lady with no prospect of matrimony. For a lady in her parochial yet responsible position, she is remarkably credulous, allowing the polished gentleman crook under the cloak of tender advances to her, to persuade her to anti-time some telegrams handed in after a race is run. However, the dodge of the wife across the road signalling, after the result is telephoned, by a number of buns bought from a baker's window is quite an ingenious one, and is only foiled by the disqualification of the horse first past the post in the first instance. At the second try, the postmistress' pretty niece, who is (for no real purpose of the plot) in love with a young jockey, sees through the plot and, breaking G.P.O. rules in the interests of screen rectitude, telephones the wrong horse to the waiting villainess. An attempt to nobble horse and jockey by poison gas in a crude way is incidentally frustrated by the horse kicking down the stable door to bits and admitting fresh air. The criminals are tried, and the spinster in the witness-box, humiliated by counsel, recognises in the judge her old lover, to whom she is united at the picture's close.

There is real grip in the fraud scenes and the trial episode, and some fine racing glimpses shown as part of a tape machine message. As a piece of continuity it is well balanced, and some of the sub-titles are excellent.

Two outstanding performances would make the picture noteworthy, even if it were not intrinsically interesting in its development. James Lindsay's personality as the sleek and debonair villain has never been better exploited, and his innumerable touches of subtlety and humour make his part by far the "livest" of all. He is not only an insinuating and courteous scoundrel—he is a scintillating comedian as well. Minna Grey, in an extremely difficult part, makes the spinster ludicrous and wistfully sympathetic as well, a task which few actresses could accomplish so successfully. Lilian Hall-Davis, with nothing very startling to do, plays with much attractiveness. Annette Benson gives a most spirited and realistic impersonation as the wife of the villain, and is certainly one of the very best actresses of her kind on our screen. Fred Hearne is good as the intriguing accomplice, who telephones very publicly from the club. Sir Simeon Stuart gives an extremely sound piece of characterisation as the judge, and it is not his fault that he was out of the story for about four reels following a pleasant introduction. George Foley is a capital trainer, and a very outstanding small part is played strikingly by Caleb Porter, as a brow-beating barrister.

A minor defect of the picture is the absence of make-up from the hands of the male characters, which in consequence look negroid in places. The photography

is very fine, both in sets and out of doors.

Summary

DIRECTION: Good, with trifling but odd flaws.

STORY AND SCENARIO: Good.

ACTING: Splendid.

INTERIORS: Very Good.

EXTERIORS: Very fine.

PHOTOGRAPHY: First class.

"Chu Chin Chow"

GRAHAM WILCOX—From the play by Oscar Asche and Frederic Norton—Directed by Herbert Wilcox—Art Direction by N. G. Arnold—Photographed by Rene Guissart—Leading Players: Betty Blythe, Herbert Langley, Judd Green, Randal Ayrton, Jameson Thomas, Eva Moore.

THE saddening reflection concerning "Chu Chin Chow" is the fact that for the money which it is understood was spent upon it ten or twelve good British pictures might have been made.

"Chu Chin Chow" is a bad picture; ineptly directed, with no evidence of a good scenario having been used, exasperatingly long, unconvincing in the extreme, boring to a degree and unevenly photographed. Even drastic cutting can only mitigate these defects.

The production which filled His Majesty's Theatre for five years was not a play in the serious sense at all. Its plot was that of the Forty Thieves; its libretto was that of a fifth-rate provincial pantomime, and its fidelity to the East was not worth bothering about. Its attraction consisted in a superb feast of colour and stage pageantry, and some far from contemptible and brilliantly orchestrated music.

Few people, we imagine, will want to see the film version more than once. Deprived of colour (what a pity no colour process is apparently feasible for such a subject!) it inevitably loses much. Yet the old Arabian Nights story with the grafted addendum is quite a fair screen subject, to be handled on a big scale and built up by means of the extra creative touches which a film translation naturally demands.

Above all it is emphatically not the subject to be tackled by anyone who has, like Herbert Wilcox, never directed a picture before; and the result is frankly an acute disappointment. Its prime defect is its tedious length—greater than that of the play, and with an appalling slowness of action throughout. In some of the scenes, such as the lovers in the tent episode, the pace is actually that of "slow motion" photography. All "grip" is thus defeated, and the players suffer from this. Innumerable and for the most part utterly meaningless "close-ups" of the two principals retard it still more. There is, in fact, only one instance of swift action, and that is where the fuddled Ali Baba is able in the space of a second or so to tell Kasim the exact location of the cave and the password.

There are some magnificent sets, but the exteriors are not always convincing. Quaint Eastern corners and alleys are lacking. The whole of this pseudo-Orientalism which finds a vogue in films requires, if not authenticity, at least picturesqueness, and this quality is wanting from the settings and most of the

costumes. Poor direction in many of the scenes tends to ludicrousness. Zahrat, trussed up in the most conspicuous part of the cave, escapes observation from Ali when he takes the jewels, and from Kasim even when he is hunting for a means of escape. The auction has apparently only one bidder, who bids against himself. There are no signs of any other slaves for sale. The destruction of the robbers by alleged hot oil is ridiculously done, as is the capture of the camels by horses.

The players, who are, of course, hampered by this sort of thing, have little that is humorous to do, and too much footage kills their drama. Betty Blythe gives, however, an excellent performance. Her physical charms, displayed in an unstinted manner, contribute materially to the effect of the picture. Herbert Langley is strong and brutal in the title rôle, but strives too much and too consciously for sinister effect. His elementally passionate scenes are violent without being either alluring or repulsive. Neither of the principals look in the least Oriental; but then, none of the cast seem to be made up for Eastern characters. All are as white-faced as possible, and keep very clean about the clothes. It is remarkable how a half-naked girl can roll in the dust, be carried miles on a horse, and still, after struggles and trussing, remain apparently spotless.

Judd Green gives a sound rendering of Ali Baba. Randal Ayrton is good as Kasim; and Jameson Thomas looks well and plays moderately as Omar, whose sudden reappearance from the dungeon at the end is distinctly abrupt. Eva Moore is pleasant and intelligent as Alcolom. Jeff Barlow is perfect as the cobbler, and Olaf Hytten and Dora Levis have little to do. Why Dacia is mentioned in the cast is incomprehensible, as she is too far away to be really identifiable. But all the players are sadly treated by the leisurely direction. The crowds, too, are handled amateurishly.

Much footage is occupied with the picturised songs, given out line by line in sub-titles for synchronisation by a singer—a device which, even if done carefully wherever the picture is shown, appeals mainly to the mentalities of those who turn over the programs at ballad concerts to see if the singer is remembering the words. The sub-titles, when not consisting of quoted libretto in odd scenes, are undistinguished, often incongruous, and in the early reels garnished with the word "ye" used in the singular as an alternative to "thee."

The photography is fairly good, but the matching and incidence of shots leaves much to be desired, and the lighting in places is distinctly mediocre.

Much work and trouble on the part of many people have gone to the making of this picture. Herbert Wilcox has certainly had the courage to embark upon what would have been a great achievement had it succeeded; but it has not.

Summary

DIRECTION: Poor and drawn-out.

STORY AND SCENARIO: Far from clear.

INTERIORS: Several fine sets.

EXTERIORS: Fairly good.

ACTING: Fair; players indifferently handled.

PHOTOGRAPHY: Far from perfect.

Where They Are—and What They Are Doing

Nancy Price is at work in a part for C. C. Calvert in "Bonnie Prince Charlie" at the Gaumont studios.

Mary Clare has concluded her important rôle in the Stoll production of "Becket," directed by George Ridgwell.

Cecil Humphreys has returned to London from his Australian theatrical tour.

Florence Turner is at work in a comedy two-reel subject at the Hepworth studios.

Donald Macardle is at work on the part of Reggie Aikel in the new Astra-National production "Miriam Rozella," and the engagement was negotiated through Bramlin's Agency.

Bertram Burleigh is at work in "Becket" at the Stoll studios.

Thurston Hall has concluded his part in Maurice Elvey's Stoll production "The Royal Oak."

Muriel Gregory has completed her part in "Becket," directed at Stoll's by George Ridgwell.

Yvonne Thomas has been at work for Sidney Morgan at the Alliance studios.

Little Peter Dear has concluded his important part for Maurice Elvey in "The Royal Oak."

John Glidden is playing the part of Ralph Harding in Walter West's new production "In the Blood."

Clive Brook, who has now completed his part in "The Royal Oak" for Maurice Elvey, has been engaged to star in "The Money Habit" for Commonwealth films, directed by Walter Niebuhr.

Cameron Carr is engaged for a part in "The Great Well" to be directed by Henry Kolker at the Ideal studios, Elstree.

Peggy Lynn has been playing in "Miriam Rozella" for Astra-National.

W. A. Freshman has completed his part for George Ridgwell in "Becket" at Stoll's.

Hargrave Mansell is at work in "Why?" for Bertram Phillips.

Adrienne Moncrieff is playing for Sidney Morgan in "Miriam Rozella" at the Alliance studios.

Ernest Wallace has been playing in "Becket" at the Stoll studios.

Little Joan Whaleby has been at work for A. E. Coleby in the third Stoll George Robey comedy "The Rest Cure."

Jack Williams (of Devizes) has been playing in "Down on the Farm," a new comedy, for the Aldith Film Co.

The Editor will be glad to insert particulars at any time of the professional activities of our readers.

Valia is playing for Walter West in a leading rôle in the new costume boxing subject "In the Blood."

Juliette Compton is at work for Bertram Phillips in "Why?" at the Clapham Park studios.

Charles Ashton is playing Ned Quince in the new W. W. Jacobs' two-reeler "Lawyer Quince," directed by Manning Haynes.

Hubert Willis is engaged to play the part of Banks in "The Great Well," Sutro's play, which Henry Kolker is shortly commencing at the Ideal studios, and was booked through Sidney Jay.

Sydney Paxton has concluded his part of the Archbishop in "Becket," directed at the Stoll studios by George Ridgwell.

Celia Bird has been at work at the Alliance studios this week for Sidney Morgan.

Rolf Leslie has concluded his part of Melchisidech in "The Royal Oak" at the Stoll studios.

Betty Compson has completed her part for Maurice Elvey in "The Royal Oak."

Eve McCarthy is on tour in "R.U.R."

Stacey Gaunt has been at work in "Becket," directed at Stoll's by George Ridgwell.

Miriam Murray has been playing in "Miriam Rozella" for Sidney Morgan.

Aubrey Fitzgerald has been playing for Sidney Morgan in "Miriam Rozella."

Adeline Hayden Coffin is cast for a part in Walter West's costume drama "In the Blood."

Olive Colin Bell has been playing in "Becket" for George Ridgwell at Cricklewood.

Henry Victor has now completed the part of Charles II. for Maurice Elvey in "The Royal Oak" at the Stoll studios.

Fred Paul has a leading rôle in "Why?" at the Bertram Phillips studios.

Freda Kaye has been playing this week at the Alliance studios for Sidney Morgan.

The Misses Katie, Jessie and Anette Gershon have just concluded their engagement with Stoll's as the children of George Robey in "The Rest Cure," directed by A. E. Coleby.

Bert Darley is busy in the part of De Tracy in George Ridgwell's production at Stoll's of "Becket."

Little Aggie Brantford has been playing the innkeeper's daughter in the Stoll production "The Royal Oak" for Maurice Elvey.

Roy Byford is playing in "Outward Bound" at the Everyman Theatre.

Ivo Dawson is at work for Bertram Phillips in "Why?" at the Clapham Park studios.

Humberstone Wright has concluded his part in "The Royal Oak" at Stoll's.

Frank Stanmore is at work in "Squibs' Honeymoon," directed by George Pearson at the Islington studios.

Sir Simeon Stuart has been engaged through Sidney Jay for a part in "The Great Well," directed for Ideal by Henry Kolker.

Nina Vanna is to play lead in the first Commonwealth Films picture, "The Money Habit."

Henry Ainley has concluded his big part of Oliver Cromwell in Maurice Elvey's big production "The Royal Oak" at the Stoll studios.

Jack Hobbs is playing in "The Beauty Prize" at the Winter Garden Theatre.

LEICHNER'S WORLD RENOWNED



Special Greens and
Mauves for film work
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Obtainable from all Chemists
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Price 8s. per stick.

If any difficulty in obtaining
same apply direct to

Sole British Agents:
VANITIES LTD.,
15a, Whitcomb St.
(Off Leicester Sq.),
W.C.2

GREASE PAINTS & POWDERS



BASIL H. SAUNDERS
who has just completed his part of
the *Genie of the Lamp* in the Stoll
Robey Production of "*Widow*
Twan-Kee."

THE Hepworth company has again
been honoured with a command
performance. At Balmoral Castle on
September 19, those three clever Hep-
worth novelties by Gaston Quiribet, en-
titled "*A Peep into Puzzleland*," "*Do*
You Remember?" and "*Rubberneck in*
London," were shown by special request.
This is the fourth occasion on which Hep-
worth pictures have been viewed by
royalty.

William Pardue, the athlete-actor, whose
resemblance to Fairbanks is so well-
known, tells me that he is associated as
instructor with "*Apollo*" in the new
school of physical training and games in-
struction which will shortly be opened in
the basement of No. 9, Great Newport
Street, below the Kinema Club premises.
Mr. Pardue, an expert boxer, was a late
sergeant-major instructor on the Army
gymnastic staff at Aldershot, and at the
Royal Air Force schools at Cranwell and
Wendover.



ZARINA
who is playing the Gambling Girl
in "*Miriam Rozella*." Film folk
will remember Daisy Agnew, who
now wishes to be known as Zarina

Cameramen's Section Kine Cameramen's Society

Special General Meeting next Friday

Kenneth Gordon wishes all members of
the K.C.S. to note that a Special General
Meeting of the Society has been called for
Friday next, September 28, at 7.30 sharp,
at the Kinema Club, 9, Great Newport
Street, W.C.2.

All members are particularly asked in
their own interests to attend, as the busi-
ness is urgent and concerns the re-
organisation of the Society.

R.P.S. Annual Exhibition

The Royal Photographic Society's exhi-
bition now open at 35, Russell Square,
W.C.1, is well worth a visit by those
interested in cinematographic quality.
For the first time a section of motion
picture exhibits is shown. Medals are
awarded to Oliver G. Pike, M.B.O.U.,
F.R.P.S., for a wild nature section of
film, and to W. C. Gimber, of the
Gaumont Graphic, for a slow motion sub-
ject. Other interesting entries from
cameramen are on view at the exhibition,
which remains open until October 27.

The camera craftsmen who have sub-
mitted entries are A. Boston, Kenneth
Gordon, Leslie Eveleigh (with several fine
pieces of footage), Oliver G. Pike, Basil
W. G. Emmott, W. C. Gimber, C. E.
Kenneth Mills, F.R.P.S., E. Tassie, Olive
Edis, L. G. Egrot, and I. Roseman.

One of the interesting sidelines of the
exhibition is the practical demonstration
of the new Cine-Kodak, given twice daily,
at 11.30 and 3, and this fascinating mini-
ature camera and projector, operating non-
flam stock, should, in spite of its com-
parative expense, find a market not only
among the ordinary snapshotters, but also
among would-be experimentalists in pro-
duction.

Percy Strong is at work for George
Pearson in "*Squibs' Honeymoon*" at
Islington.

J. Rosenthal, jun., is busy turning on
"*Becket*" for George Ridgwell at Stoll's.

Arthur G. Kingston wishes to correct
misleading rumours concerning his alleged
departure on an expedition. They are
without foundation, and he is now in
London and open to accept offers.

WILART Professional Camera

(American Pathe)

Veeder Counter, Goerz Hypar 2 in. Lens,
Four Boxes, Tripod, Two Leather Cases.

Guaranteed Perfect.

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Apply—

J. J. COX. Stoll Studios,
Cricklewood, N.W. 3.

CALLOUS COUPLETS

When two parts had been played by Sadie
The rich producer wed the lady;
But 'ere the honeymoon was spent
The agent claimed his ten per cent.

Congratulations to *Punch*, which,
three weeks after the lapse had
been pointed out in these columns, has
a dig at the *Daily Mail's* "bad
break" in saying that Queenie
Thomas is to play "*Peg Woffington*"
in "*The School for Scandal*." But
why not print Miss Thomas's name—
and that of the *Daily Mail*?

COMING BRITISH TRADE SHOWS

"The Lights of London"

GAUMONT—Adapted from the Adelphi
melodrama by G. R. Sims and Henry
Pettitt—Scenario by Louis Stevens—
Directed by C. C. Calvert—Photo-
graphed by St. A. Brown and H. W.
Bishop—Leading Players: Wanda
Hawley, Nigel Barrie, Warburton
Gamble, James Lindsay, Mary
Brough, H. R. Hignett.

New Scala Theatre, Thursday, Septem-
ber 27, at 11 a.m.

"Squibs, M.P."

WELSH-PEARSON—Directed by George
Pearson—Photographed by Percy
Strong—Leading Players: Betty Bal-
four, Hugh E. Wright, Fred Groves,
Frank Stanmore—Controlled by the
Gaumont Co., Ltd.

New Scala Theatre, Thursday, Septem-
ber 27, at 3 p.m.

"The Constable's Move"

"The Convert"

"Lawyer Quince"

(W. W. Jacobs' Two-reel Comedies).

ARTISTIC—Directed by Manning Haynes—
Photographed by Frank Grainger—
Scenarios by Lydia Hayward—Lead-
ing players: Johnny Butt, Cynthia
Murtagh, Moore Marriott, Charles
Ashton, Bob Vallis.

New Gallery Kinema, Thursday, Octo-
ber 4, at 11.15 a.m.

"The Beloved Vagabond"

ASTRA-NATIONAL—From W. J. Locke's
novel—Directed by F. Le Roy Gran-
ville—Photographed by Walter
Blakeley—Leading Players: Carlyle
Blackwell, Phyllis Timuss, Madge
Stuart, Albert Chase.

Palace Theatre premiere, Monday,
October 22.

"M'Lord of the White Road"

GRANGER-DAVIDSON—Adapted from the
novel by Cedric D. Fraser—Scenario
by Kinchen Wood—Directed by
Arthur Rooke—Photographed by
Leslie Eveleigh—Leading Players:
Victor McLaglen, Marjorie Hume.

New Scala Theatre, Tuesday, Novem-
ber 6, at 3 p.m.

Protection for British Pictures?

Can Tariffs Remedy Our Ills?

by P. L. MANNOCK

IN a Trade journal, or in the organ of an artistic craft, definite attitudes on party politics are in the ordinary course taboo. Political complexion is in practice almost as private and individual a matter as religious belief. Yet when the members of an industry not normally identifiable with any set of political opinions, containing indeed men of every party, are threatened with serious peril involving indeed their very commercial existence, it is surely possible to examine the arguments for and against Government action dispassionately.

There are signs that the Conservative Party is embarking upon a revival of its propaganda in favour of protective tariffs, and that several of the organisations on the side of Mr. Baldwin's Government, are preparing for nothing less than a campaign throughout the country in favour of a considerable extension of the tariffs imposed under the stress of war conditions and the post-war economic situation. The Safeguarding of Industries Act in particular is to be discoursed upon, and a considerably wider scope for it will be strenuously advocated.

There was a time when statesmen themselves regretted the fact that the tariff question had become a party one. In the United States no such state of affairs exists; both parties agreeing almost slavishly on all tariff questions; and in England the special import restrictions of the war, agreed to under the desperate demands of the day by men of all parties, revealed that the imposition of tariffs is at the last resource regarded, and rightly regarded, as a matter of special conditions rather than of principle.

Should the British producing industry ask for protection in the shape of an effective tariff upon imported pictures? There is, of course, already one in existence; but its main result is the production of revenue, and in practice it does not afford the least protection to the home producing industry, as the under-selling of American pictures which have already seen a return on their outlay on arrival, is hardly affected by its imposition. So little, indeed, is its protective effect, that it may be regarded as negligible. As for the differentiation between negative and prints, the American picture is sometimes imported in copies, and sometimes "duped" cleverly from an imported positive to the extent of many copies, thus destroying our film printing interests.

To be protective to the British studio, the import duty on foreign footage would have to be enormously increased—to an extent, indeed, affecting the rentals charged by American distributing houses in London. In such an event, the exhibitor would find himself instantly at loggerheads with the British producing firms. He would resent having to subsidise British production by paying more for American features; and although this would level itself if British production were thereby stimulated in quantity and quality, yet his patriotism would be in-

voluntary and grudging, and his antagonism to British pictures would be fanned into a flame. Moreover, the effects of such a tariff would have to be complete before British studios could receive the big fillip which it is assumed they would receive; and they could not begin pictures until then, which means an interim period for the showman.

While still preserving an open mind upon a directly heavy tariff and its efficacy, the above considerations seem to us an argument against it. An alternative is suggested in the shape of an Act of Parliament providing for a compulsory proportion of British pictures to be shown at cinema theatres. This seems infinitely preferable, especially as it still leaves the door open for the cheap and nasty imported picture. Free Traders should support a policy of this kind in view of the Americanisation of our screens; and Labour and Trade Unionism should support the many technical workers in our studios whose livelihoods are to-day precarious.

In any event, political and Parliamentary action seems more necessary than ever at the present time. The established organisations of the Kinematograph Manufacturers' Association and the British National Film League should be in direct touch with the Government through accredited and responsible spokesmen, if not by a paid political agent. Now is the time to get to work. Never was there a more favourable opportunity, in view of an unprecedented campaign of British film propaganda, a comparatively sympathetic Whitehall, and a fine lot of new British productions. The public are on the side of the makers of good British pictures, as anyone who has spoken on the subject to the average film audience will gladly testify.

A writer in the *Star* this week disposes of the handicaps of British pictures in a short article which, although containing many truths, is beside the point. This gentleman, Mr. Alan Handsacre, says:

"At a time when a demand is being made for Protection of British films it may not be amiss to inquire whether the real troubles of the film Trade, from one end to the other, are troubles that have anything to do with fiscal conditions at all? If they have not, obviously Protection can be no remedy for them.

"What, then, is wrong with the British film Trade?

(a) It is copyist and not creative.

(b) In all branches other than that of production it systematically ignores British taste.

(c) It is largely in the hands of ignorant and often illiterate men.

(d) It adheres with wooden obstinacy to the methods of the showman and the cheap-jack.

(e) It flings garish rubbish at the public boosting its wares by crude posters, coarse "cut-outs" and all the stock-in-trade of the American stunt-monger.

(f) It is impervious to and impatient of constructive criticism.

(g) It suffers from the influence of a cosmopolitan mentality bent only upon money-making, having no ideals, no knowledge of art, no sense of atmosphere.

(h) The results of all this on British film-producing is that producers and artists must go abroad or starve, because there is no capital in the Industry for the only sort of production that would be splendidly and successfully British.

"This depressing diagnosis boils down to one sentence: It is the lack of encouragement for native creative intelligence, and not the presence of foreign competition that is responsible for the state of the British film Industry."

We should like to comment briefly upon Mr. Handsacre's contentions and their application. First, the assertion that the Industry is not creative is only partly true; and its copyism is mainly due to the fact that the British producer is too hampered commercially that he cannot afford to make experiments.

The ignoring of British taste, according to the writer, is met with outside the field of production itself. If exploitation and posters are crude, is it not a fact that 85 per cent. of them are boosting American films? Has he seen the posters of Hepworth, Stoll and Gaumont? If our production, as he admits, recognises British taste at times, should it not be preserved?

Is it really impervious to constructive criticism? Or is constructive criticism represented in Mr. Handsacre's article? As for the "cosmopolitan mentality," it is surely not unreasonable to suggest that the glut of American pictures is very largely responsible for this — where it exists among British producers. But his statement that our producers and artists must go abroad or starve, and that native creative intelligence lacks encouragement, contains real truth; and it is surely a logical inference that the really clever people would soon find a proper commercial backing if a return to the investor is facilitated by the pictures being ensured a fair chance in the market. Some form of protection, it appears to us, is essential to this end; and the stimulus of production would mean healthy competition and probably the elimination of the very people in the Industry to whom Mr. Handsacre objects—and whom we should also gladly see superseded.

Fortunately the case for some protection of our Industry is one which has a national and strongly patriotic appeal apart from the vested interests of producing firms and the livelihoods of actors and studio workers of every grade. If in the last resort the agitation becomes identified with a political party, let it be remembered that other trades threatened with practical extinction — the licensed trade, for example — have in the past found it not only expedient but necessary to do so, and have incidentally had the support of the nation behind them.

THE PULSE OF THE STUDIO—Continued from page 16.

FILM: "Spanish Passion."
DIRECTOR: Herbert Wilcox.
STAR: Betty Blythe.
CAMERAMAN: René Guissart.
STAGE: Assembling.

FILM: Not titled.
DIRECTOR: Herbert Wilcox.
CAMERAMAN: René Guissart.
STAGE: Casting.

Granville Productions.—52, Rupert Street, W. 1.

FILM: "Hennessey of Moresby."
DIRECTOR: Fred Le Roy Granville.
STAGE: Scheduled

Hepworth Picture Plays.—Walton-on-Thames. Walton 16.

ROUTE: From Waterloo: A.m. 7.0, 8.0, 9.20, 10.20, 11.20; p.m. 12.20, 1.20, 2.20, 3.20, 4.20, 4.54, 5.15, 5.20, 5.44, 5.54, 6.15, 6.20, 7.0, 7.20, 8.20, 8.55, 9.20, 10.20, 11.34.

From Walton: A.m., 7.59, 8.29, 8.41, 8.56, 9.9, 9.46, 10.10, 11.10; p.m., 12.10, 1.10, 2.10, 3.10, 4.11, 5.10, 5.44, 6.10, 7.10, 8.10, 9.10, 10.10, 10.35, 11.34.

N.B.—There is a frequent train service to and from Shepperton from Waterloo. The station is as near as Walton to the studio
FILM: "Comin' Thro' the Rye."
DIRECTOR: Cecil M. Hepworth.
STAR: Alma Taylor.
STAGE: Sixteenth week.

FILM: "Boden's Boy."
DIRECTOR: Henry Edwards.
STARS: Henry Edwards and Chrissie White.
STAGE: Completed.

FILM: Title undecided.
DIRECTOR: Henry Edwards.
STARS: Henry Edwards and Chrissie White.
STAGE: Started.

Ideal.—Boreham Woods, Elstree, Herts. Elstree 52.

ROUTE: Trains from St. Pancras, A.m., 7.30, 8.0, 8.50, 9.55, 10.45, 11.48; p.m., 12.33, 1.13, 2.35, 3.55, 4.45, 5.12, 6.2, 6.45, 6.50, 7.20, 8.8, 9.18, 10.35, 11.35.

From Elstree to St. Pancras: 9.48, 10.39, 11.25, 12.31, 1.8, 2.15, 3.3, 3.56, 4.56, 5.29, 6.18, 6.55, 7.36, 8.54, 10.14, 11.3.

STUDIO MANAGER: F. A. Kendrick.
ART DIRECTOR: J. T. Garside.
FILM: "The Typhoon."
DIRECTOR: Charles Hutchison.
STARS: Charles Hutchison and Edith Thornton.
SCENARIST: Eliot Stannard.
CAMERAMAN: Horace Wheddon.
STAGE: Assembling.

FILM: "Mary Queen of Scots."
STAR: Fay Compton.
DIRECTOR: Denison Clift.
CAMERAMAN: William Shenton.
STAGE: Assembling.

FILM: "Old Bill Through the Ages."
DIRECTOR: Thomas Bentley.
STARS: Syd Walker, Arthur Cleave and Jack Denton.
CAMERAMAN: Horace Wheddon.
STAGE: Assembling.

FILM: "I Will Repay."
DIRECTOR: Henry Kolker.
CAMERAMAN: J. Rosenthal, jun.
STAR: Flora le Breton.
STAGE: Assembling.

FILM: "The Great Well."
DIRECTOR: Henry Kolker.
ASSISTANT DIRECTOR: Al Hall.
STAGE: Casting.

FILM: "Charley's Aunt."
STAGE: Scheduled.

I.V.T.A., Ltd.—2, Leicester Street, London, W.C. 2. Regent 2620-2.

FILM: "The Reef of Stars."
STAR: Harvey Braban.
STAGE: Completed.

Milton.—Weir House, Broom Road, Teddington. Kingston 1617.
Studio closed for structural alterations.

Minerva Films.—110, Victoria Street S.W.1. Victoria 7545.

Napoleon Films Ltd.—28, Denmark Street, W.C.2. Regent 975. Semicofilm.

Nash, Percy.—
FILM: "Ten Thousand a Year."
DIRECTOR: Percy Nash.
SCENARIST: Arthur Shirley.
STAGE: Scheduled.

Progress Film Co.—Shoreham-by-Sea. Shoreham 19.

Quality Film Plays, Ltd.—22, Denman Street, W. 1.

FILMS: One- and two-reelers.
DIRECTOR: George A. Cooper.
STUDIO MANAGER: S. Folker.
CAMERAMAN: R. Terreneau.
STAGE: Present series completed

Raleigh King Productions.—Watcombe Hall, Torquay.
STUDIO Vacant.

Regulus Films.—48, Carnaby Street, Regent Street, W.1.

Samuelson Film Co.—Worton Hall, Isleworth. Hounslow, 212.

ROUTE: 'Bus 37. Also tram from Shepherd's Bush Station (Central London and Met.).

From Waterloo to Isleworth: A.m., 7.51, 8.13, 8.21, 8.43, 8.51, 9.21, 9.51. Then same minutes past each hour until 11.51 p.m. Extra trains: 4.43, 5.13, 5.43, 6.13, 6.43, 7.13.

Isleworth to Waterloo: 8.33, 8.44, 9.3, 9.13, 9.33, 9.44, 10.14, 10.44. Same minutes past every hour until 10.44, 11.14 p.m. Extra trains: 5.30, 6.0, 6.30.

FILM: Title not announced.
DIRECTOR: G. B. Samuelson.
CAMERAMAN: Sydney Blythe.
STAGE: Third week.

FILM: "Devil's Isle."
DIRECTOR: G. B. Samuelson.
STAGE: Scheduled.

Seal Productions.—171, Wardour Street. Regent 4329.

Screenplays.—Cranmer Court, Clapham. Brixton 2956.

ROUTE: 'Bus Nos. 5, 32, 67, 80, 88. Trams 2, 4, 6, 8.

Stoll.—Temple Road, Cricklewood. Willesden 3293.

ROUTE: 'Bus No. 16.
STUDIO MANAGER: J. Grossman.
FILM: "Don Quixote."
DIRECTOR: Maurice Elvey.
SCENARIST: Sinclair Hill.
STAR: George Robey.
CAMERAMAN: J. C. Cox.
STAGE: Assembling.

FILM: "Becket."
SCENARIST: Eliot Stannard.
DIRECTOR: George Ridgwell.
CAMERAMAN: J. Rosenthal, jun.
STAR: Sir Frank Benson.
STAGE: Sixth week.

FILM: "Widow Twan-Kee."
SCENARIST: Sinclair Hill.
DIRECTOR: Sinclair Hill.
CAMERAMAN: D. P. Cooper.
STAR: George Robey.
STAGE: Assembling.

FILM: "The Rest Cure."
DIRECTOR: A. E. Coleby.
STARS: George Robey, Sydney Fairbrother.
STAGE: Third week.

FILM: "The Royal Oak."
STARS: Henry Ainley, Betty Compton, Clive Brook, Thurston Hall and Henry Victor.
DIRECTOR: Maurice Elvey.
CAMERAMAN: J. J. Cox.
STAGE: Assembling.

FILM: "Young Lochinvar."
DIRECTOR: W. P. Kellino.
CAMERAMAN: Basil Emmott.
STARS: Owen Nares and Gladys Jennings.
STAGE: Completed.

FILM: "The Beggar's Opera."
STAGE: Scheduled.

FILM: "Henry, King of Navarre."
DIRECTOR: Maurice Elvey.
STARS: Matheson Lang and Isobel Elsom.
SCENARIST: Isabel Johnston.
CAMERAMAN: J. J. Cox.
STAGE: Scheduled.

FILM: "The Wolf."
DIRECTOR: Maurice Elvey.
STAR: Matheson Lang.
SCENARIST: Leslie H. Gordon.
STAGE: Scheduled.

FILMS: Two-reel dramas. "Dr. Fil Manchu."
DIRECTOR: A. E. Coleby.
STARS: H. Agar-Lyons and Joan Clarkson.
CAMERAMAN: D. P. Cooper.
STAGE: Assembling.

FILM: "The Tower of London."
DIRECTOR: Maurice Elvey.
STAGE: Scheduled.

Walls and Henson, Ltd.
FILM: "Tons of Money."
DIRECTOR: Frank Crane.
CAMERAMAN: Bert Cann.
STARS: Leslie Henson, Flora le Breton.
STAGE: Assembling.

Walter West Productions.—Prince Studios, Kew Bridge, Chiswick 574.

ROUTE: 'Bus Nos. 27, 105.
Broad Street to Kew: A.m., 8.2, 8.20, 8.45, 9.0, 9.47, 10.17, 10.47, 11.17, 11.47; p.m., 12.17, 12.47, 1.17, 1.47, 2.17, 2.47, 3.17, 3.47, 4.17, 4.31, 5.3, 5.17, 5.32, 5.40, 6.2, 6.20, 6.50, 7.17, 7.47, 8.17, 8.47, 9.17, 9.30.
Kew Bridge to Broad Street. A.m., 9.40, 10.8, 10.38, 11.8, 11.38; p.m., 12.8, 12.38, 1.8, 1.38, 2.8, 2.38, 3.8, 3.38, 4.8, 4.38, 5.5, 5.8, 5.10, 5.32, 5.50, 6.8, 6.20, 6.38, 7.8, 7.38, 8.8, 8.38, 9.8, 9.38.

FILM: "The Great Turf Mystery."
DIRECTOR: Walter West.
STARS: Violet Hopson, James Knight and Warwick Ward.
CAMERAMAN: G. Toni.
STAGE: Assembling.

FILM: "What Price Loving Cup?"
DIRECTOR: Walter West.
STARS: Violet Hopson, James Knight.
CAMERAMAN: G. Toni.
STAGE: Ninth week.

FILM: "In the Blood."
DIRECTOR: Walter West.
STAR: Victor McLaglen.
CAMERAMAN: G. Toni.
STAGE: Starting shortly.

Welsh Pearson.—41-45, Craven Park Harlesden, N.W.10. Willesden 2862
ROUTE: 'Bus No. 18.

FILM: "Squibs, M.P."
STAR: Betty Balfour.
DIRECTOR: George Pearson.
CAMERAMAN: Percy Strong.
STAGE: Completed.

FILM: "Squibs' Honeymoon."
STAR: Betty Balfour.
DIRECTOR: George Pearson.
STAGE: Second week at Islington

FILM: "Nell Gwynne."
STAR: Betty Balfour.
DIRECTOR: George Pearson.
STAGE: Scheduled.

Everyone in British Pictures must do SOMETHING to help the—
BRITISH NATIONAL FILM WEEK!

During the next few months British Film Propaganda is going to be more effective than at any previous time in the Industry's history.

Pulse of the Studio

Complete List of all the British Studios, together with Addresses, Telephone Numbers, Full Particulars of Current Productions and Routes for :: :: :: Reaching the Studios :: :: ::

Alliance Film Co.—St. Margaret's, Twickenham. Richmond 1945.
ROUTE: 'Bus 33a, 37. Trains from Waterloo to St. Margaret's every 10 minutes.

Artistic Films, Ltd.—93-95, Wardour Street, W.1. Gerrard 3210.

FILMS: W. W. Jacobs' two-reelers.
DIRECTOR: Manning Haynes.
CAMERAMAN: Frank Grainger.
SCENARIST: Lydia Hayward.
STAGE: Working on third picture.

Astra-National.

STUDIO: Alliance, St. Margaret's.
FILM: "The Beloved Vagabond."
DIRECTOR: Fred le Roy Granville.
STAR: Carlyle Blackwell.
ART DIRECTOR: E. P. Kinsella.
CAMERAMAN: Walter Blakeley.
STAGE: Assembling.

FILM: "Miriam Rozella."
DIRECTOR: Sydney Morgan.
ASSISTANT DIRECTOR: Hugh Croise.
STAR: Owen Nares.
SCENARIST: Sydney Morgan.
CAMERAMAN: Walter Blakeley and Stanley Mumford.
STAGE: Second week.

Atlas Biocraft.—58, Haymarket, London, S.W.1.

FILM: "The Man Without Desire."
DIRECTOR: Adrian Brunel.
STARS: Ivor Novello and Nina Vanna.
CAMERAMAN: Henry Harris.
SCENARIST: Frank Fowell.
STAGE: Completed.

FILM: "Broken Sand."
DIRECTOR: Adrian Brunel.
STARS: Annette Benson and Miles Mander.
CAMERAMAN: Crispin Hay.
SCENARIST: Adrian Brunel.
STAGE: Completed.

FILM: "The Rat."
DIRECTOR: Adrian Brunel.
STARS: Ivor Novello and Gladys Cooper.
STAGE: Scheduled.

Bert Wynne Productions.—Vernon House, Shaftesbury Av., W.C.1, and Alliance Studio, St. Margaret's, Twickenham, Richmond 1945.

FILM: "God's Prodigal."
DIRECTOR: Bert Wynne.
STARS: Flora Le Breton and Gerald Ames.
CAMERAMAN: W. Blakeley and Jack Parker.
SCENARIST: Louis Stevens.
STAGE: Completed.

FILM: "The Vanity Mirror."
DIRECTOR: Bert Wynne.
SCENARIST: Louis Stevens.
STAGE: Scheduled.

Brouett Productions.
FILM: "Jail Birds."
DIRECTOR: Albert Brouett.
SCENARIST: P. L. Mannoek.
CAMERAMAN: L. G. Egrot.
STAGE: Completed.

FILM: "Mumming Birds."
DIRECTOR: Albert Brouett.
CAMERAMAN: L. G. Egrot.
STAGE: Completed.

B. & C. Productions.—Hoe Street, Walthamstow, Walthamstow 364 and 712.

ROUTE: 'Bus 38. Tram 81 to Bakers' Arms. Trains from Liverpool Street to Hoe Street every few minutes.

FILM: "Heartstrings."
DIRECTOR: Edwin Greenwood.
STARS: Gertrude McCoy, Edith Bishop, Victor McLaglen.
CAMERAMAN: Arthur Kingston.
SCENARIST: Eliot Stannard.
STAGE: Completed.

FILM: "The Audacious Mr. Squire."
DIRECTOR: Edwin Greenwood.
STARS: Jack Buchanan, Valia, Russell Thorndike.
SCENARIST: Eliot Stannard.
CAMERAMAN: A. G. Kingston.
STAGE: Completed.

FILMS: "Gems of Literature."
DIRECTOR: Edwin Greenwood.
STARS: Russell Thorndike and Nina Vanna.
SCENARIST: Eliot Stannard.
CAMERAMAN: I. Roseman.
STAGE: Completed.

Bertram-Phillips Production.—Thornton House, Thornton Road, Clapham Park, Streatham 2652,

FILM: "Why?"
DIRECTOR: Bertram Phillips.
ART DIRECTOR: E. P. Kinsella.
SCENARIST: Lucita Squier.
STARS: Queenie Thomas and Betty Ross-Clarke.
CAMERAMAN: P. B. Anthony.
STAGE: Second week.

FILM: "Peg Woffington."
DIRECTOR: Bertram Phillips.
STAR: Queenie Thomas.
STAGE: Scheduled.

British Famous Films.—"Woodlands." High Road, Whetstone, Finchley 1297.
STUDIO Vacant.

British Masterpiece Films.—199, Piccadilly, W.1. Gerrard 4040

British Photoplays.—Devon Chambers, 28, Fleet Street, Torquay.

British Productions.—Selborne Road Hove.
FILM: Title undecided.
STAR: Lieut. Daring.
DIRECTOR: Lieut. Daring.
STAGE: Completed.

Commonwealth Film Corporation.
STUDIO: Not fixed.
FILM: "The Money Habit."
DIRECTOR: Walter Niebuhr.
ASSISTANT DIRECTOR: James Sloan.
STARS: Clive Brook and Nina Vanna.
CAMERAMAN: Baron Ventimiglia.
STAGE: Casting.

Davidson.—Lea Bridge Road, E.10. Walthamstow 634.
ROUTE: 'Bus Nos. 35 and 38. Trams 81, 11, 57.
FILM: "M'Lord o' the White Road."
DIRECTOR: Arthur Rooke.

STARS: Victor McLaglen and Marjorie Hume.
SCENARIST: Kinchen Wood.
CAMERAMAN: Leslie Eveleigh.
STAGE: Assembling.

Dewhurst Productions.

FILM: "What the Butler Saw."
DIRECTOR: George Dewhurst.
SCENARIST: George Dewhurst.
STAR: Madge Stuart.
CAMERAMAN: G. Pauli.
STAGE: Cutting and assembling.

F. P.-Lasky.—Poole Street, Islington, Dalston 2770.

ROUTE: 'Bus 38a, to New North Road, and then tram No. 11.

Gaumont.—Lime Grove, Shepherd's Bush, W. 12. Hammersmith 2092-1-2.

ROUTE: 'Bus Nos. 12, 17, and train from Shepherd's Bush Station.

FILM: "The Lights of London."
DIRECTOR: C. C. Calvert.
SCENARIST: Louis Stevens.
CAMERAMAN: St. A. Brown.
STARS: Wanda Hawley, Nigel Barrie.
STAGE: Completed.

FILM: "Bonnie Prince Charlie."
DIRECTOR: C. C. Calvert.
STARS: Ivor Novello, Gladys Cooper.
CAMERAMAN: St. A. Brown.
STAGE: Tenth week.

FILM: "Robert Burns."
STAGE: Scheduled.

FILM: "London With The Lid Off."
SCENARIST: Arthur Shirley.
STAGE: Scheduled.

FILM: "Claude Duval."
DIRECTOR: George A. Cooper.
STAR: Nigel Barrie.
SCENARIST: Louis Stevens.
STAGE: Casting.

George Clark Pictures, Ltd.—47, Berners Street, W.1. Museum 3012.

STUDIO: Beaconsfield, Bucks.
FILM: "Conscripts of Misfortune."
DIRECTOR: F. Martin Thornton.
STARS: Victor McLaglen, Madge Stuart, Florence Turner, Norma Whalley.
CAMERAMAN: Emile Lauste.
STAGE: Completed.

FILM: "Diana of the Islands."
DIRECTOR: F. Martin Thornton.
STARS: Nigel Barrie and Phyllis Lytton.
SCENARIST: F. Martin Thornton.
CAMERAMAN: Emile Lauste.
STAGE: Eighth week.

Graham Cutts.

STUDIO: Famous-Lasky, Poole Street, Islington, Dalston 2770.
FILM: "Woman to Woman."
DIRECTOR: Graham Cutts.
STAR: Betty Compson.
CAMERAMAN: Claude MacDonnell.
SCENARIST: A. J. Hitchcock.
STAGE: Completed.

FILM: "The Awakening."
DIRECTOR: Graham Cutts.
SCENARIST: A. J. Hitchcock.
STARS: Betty Compson, Clive Brook and Henry Victor.
CAMERAMAN: Claude MacDonnell.
STAGE: Completed.

FILM: "The Prude's Fall."
DIRECTOR: Graham Cutts.
SCENARIST: A. J. Hitchcock.
CAMERAMAN: Claude MacDonnell.
STAGE: Scheduled.

Graham Wilcox Productions.—174, Wardour Street, London, W. 1.
'Phone: Regent 556-7.

(Continued on page 15)

STUDIO ARTISTES

are reminded that the Editor of "The Picturegoer," the Movie Magazine De Luxe, will be pleased to receive any news concerning pictures in which you may be taking a part or any incidents that would make interesting "copy." Copies of all your most up-to-date portraits and stills will receive a welcome in the pages of "The Picturegoer."

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Motion Picture Studio

The Only Organ of British Film Production

Vol. III. No. 133

Saturday, December 22, 1923

Twopence

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"Why," "The Gayest of the Gay" (Bertram Phillips)

Miriam Rozella (Sydney Morgan).

12, Russell Chambers, Bury St., W.C.1

'Phone: Museum 7977.

HARRY ASHTON,

42, FORDWYCH RD., CRICKLEWOOD, N.W.

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12, Abercorn Place, N.W., or Kinema Club.

'Phone: Hampstead 3083.

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Padd. 4428.

ESME KAVANAGH.

Western 172

74, CROMWELL RD.,

or KINEMA CLUB.

S.W.7.

FLORA LE BRETON

34, NEVERN SQUARE, S.W.5.

'Phone - - Western 1936.

Lead in "Tons of Money."

EVA LLEWELLYN,

39, Gloucester Gardens, W.2.

CHARACTER PARTS.

'Phone: Padd. 494.

Or Kinema Club.

PHYLLIS LYTON,

72, Gloucester Place, Portman Square, W.

'Phone: Langham 1879.

Star in "Diana of the Islands" (Geo. Clark).

Now playing in "Fair Maid of Perth."

EDWARD O'NEILL

13, The Avenue,

St. Margaret's-on-Thames

SYDNEY PAXTON

28, Bedford Place, Russell Square, W.C.

'Phone: MUSEUM 7235, or Kinema Club.

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The Official Organ of the Kinema Club
and The Kine-Cameramen's Society.

Editorial and Advertisement Offices:
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9870

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Rand, London

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No Film Pantomimes

A CHRISTMAS season nowadays would be incomplete without the publication of some complaint that there are no films dealing with the famous subjects of Dick Whittington, Cinderella, Sinbad, Puss in Boots, and the other age-hallowed themes of pantomime. The sincerity of these complaints is as obvious as the basis of the grievance. The arguments are also reasonable. The film can depict magic, for instance, in a way not to be matched on the stage. The labelling of certain pictures with an "A" certificate has no counterpart in any provision of others with a definite juvenile appeal. It is certainly a pity that pantomime on the screen is not an annual institution; yet the reasons for its almost total absence is not, as some worthy people appear to imagine, the impenetrable stupidity of film producers.

The "General Appeal" Again

IT should not be forgotten that pantomime is at a discount in regular theatres. Drury Lane Pantomime itself, once a national institution, has not been held for several years, and it is doubtful whether it is moribund or dormant all round. For its decline several causes are responsible, and the growing sophistication of children is not such an important one as the degradation into irrelevant vaudeville and revue which has destroyed the spirit of the old fairy stories. The slump in pantomime is undoubted, and has extended to the screen. But the screen suffers under the disabilities of its conditions of distribution in this as in other respects. It simply does not pay to make pictures that cater mainly for a special section of the public. Therefore a screen version of a fairy story must be acceptable to adults as well as to children. It may be possible to

do this; indeed, we think that in "One Arabian Night" Sinclair Hill has indicated the way, but unless the general appeal is there, there will be no film pantomimes. Boys and girls will have to be content with such joyous fare as "Robin Hood."

* * *

Unemployed Players

FOLLOWING upon the lengthy comment upon a recent article in the *Weekly Dispatch* upon film-stars' salaries, comes a specific warning in the *Evening News* that, bad as the unemployment problem is in Hollywood, it is worse still in British studios. This fact—which is no temporary symptom of a seasonable lull, but has become a depressing commonplace during the past five years of the industry—cannot be too often or too emphatically brought before the notice of the public. It is especially desirable to counteract the glowing misrepresentations which are from time to time put forward by film "schools,"

Secure space NOW in
next week's enlarged
New Year Number of the
Motion Picture Studio.

bogus promoters, and fraudulent gentry of various kinds who batten upon the credulity of a section of the community only too ready to be hypnotised by their own vanity and the glamour of the studio so copiously exploited for their edification.

* * *

"How it is Done"

WHILE on this topic, we again express our conviction that the exposure of film-stunts of every kind is mistaken publicity for an industry which, like the theatre, relies for its effectiveness upon the maintenance of illusion. Our readers have probably noticed more than one elaborate exposition in the Press of the alleged methods whereby a certain clever and popular screen comedian has faked the apparently perilous feats in a picture now before the public. In justice to the renting firm handling this subject in Britain, we are satisfied that the publication of the revelations has not been part of their official publicity, and on this we congratulate them. They are obtaining, of course, some considerable advertisement in this way, but we suggest that the general effect in the long run is an adverse one. Even if film-making is trickery (which is far from being the case) it may be pointed out that professional conjurers and illusionists only expose how their tricks are done when they have ceased to attract; and we decline to believe that the screen as a whole has reached such a stage in its progress.

Originality of Subjects

THE public taste may be an elusive thing; and we sometimes hear lamentations that it is difficult to ascertain popular requirements. We even hear the opinion that the public does not know its own needs, and this view was indeed expressed by Charles Chaplin himself last week. As a result, caution in breaking fresh ground is perhaps intelligible; and this, we suppose, is the real reason why producers imitate and follow one another like a flock of sheep. Just now we are witnessing cycles of assumed preferences—in costume films, for example, and especially Scottish ones—and in French Revolution subjects. One film makes a big hit, and instantly producers say to themselves, "Let's do another like it." The essence of entertaining the public is to give them as much variety as possible, with an occasional departure into the unusual. In this connection we congratulate Adrian Brunel on his courage in making "The Man Without Desire." Fantastic it may be, but why ban fantasy, especially in films? The unusual character of a film subject should in these days be its recommendation; but we know that in practice the very reverse is the case. The theme of this particular story would, we are confident, have been rejected by practically every firm in Britain. This is no reflection upon the discernment of producers, but an accusation of lack of imagination on the part of those who overrule them.

* * *

Pointless Crabbing

THE organisers of the third Kinema Club Carnival are anticipating a record success at next February's function, and will deserve the substantial support they are obtaining. There is, therefore, little point in the gratuitous remarks in a provincial Trade organ on the subject. Alone among those who attended, the writer professes to be dissatisfied with the management of the last carnival—an entirely baseless reflection on those responsible for the extreme smoothness of the arrangements—and questions the need for such functions. The need lies in the Kinema Club and its Benevolent Fund for British artistes; and the carnival is being held on the first day of the British National Film Week releases, which makes it an appropriate occasion for a gathering of the British producing industry. One could afford to ignore this petty attitude were it not for the injustice done to the organisers by such utterly misleading and inaccurate statements. If all the Trade luncheons, dinners and balls—and "conferences"—held during the year had as much excuse as the Kinema Club Carnival, they would be far fewer in number.

HIGH LIGHTS: Studio and Club Topics

Carlyle Blackwell, I learn, has departed on a short tour to the East, whence he will return about the end of February, when he will at once resume activity on his next production on this side. Blackwell has been very grateful to many friends who have helped him on "The Beloved Vagabond," which, it is good to know, has been received with enthusiasm in America. He reiterates his faith in the unsurpassed talent and ability of British screen actors and actresses.

Sessue Hayakawa is now playing in a new William Archer playlet at the Coliseum. It is called "Samurai," and those excellent and well-known screen players, Lewis Gilbert, Ann Trevor and Dora de Winton are in the supporting cast.

SANTA CLAUS Visits Filmland

WITH our customary enterprise, we are enabled to give an advance list of the gifts to be bestowed this Yule-tide in the stockings of various notabilities in the British screen Industry. Notwithstanding all talk about the "barring Claus" in exhibitors' contracts, the Christmas dispenser of good things has taken the trouble to ensure the appropriateness and acceptability of the seasonable offerings.

Some of the subtlety of the offerings has escaped us—but possibly our readers may be more fortunate.

To STEWART ROME: Set of foreign dictionaries; pair of brogues.

To GRAHAM CUTTS: Wallet; American spectacles.

To BERTRAM PHILLIPS: Complete set of the *Daily News* film criticisms since 1921.

To CECIL M. HEPWORTH: Banana-slicer; case of three-star rye whisky.

To SIDNEY MORGAN: Stethoscope; box of toy fog-signals; respirator.

To HENRY KOLKER: Toy artesian well; model of the Albert Hall.

To G. B. SAMUELSON: Toy express tram with a few coaches but no sleepers.

To WALTER WEST: Lord Lytton's "The Coming Race"; an appointment diary and calendar; binoculars.

To MAURICE ELVEY: Framed enlarged photograph of Jeffrey Bernerd.

To JEFFREY BERNERD: Framed enlarged photograph of Maurice Elvey.

To GEORGE RIDGWELL: Klaxon motor-horn; model of Canterbury Cathedral.

To OWEN NARES: Handsome walking-stick; clockwork tortoise.

To JOHN PAYNE: Fishing-rod, with casting instructions and extra reels for young Anglias.

To GEORGE COOPER: Antique flint-lock pistol, used in "holding-up."

To THOMAS BENTLEY: Baby walrus; bag of Brazil nuts.

CALLOUS COUPLETS

Said the producer, "For this shot I want the ugliest girl you've got." The new assistant, Mr. Dover, Beckoned the leading lady over.

On Monday a number of amateurs competed at the Empire Theatre, Leicester Square, in a contest run by European and the *Referee* for the best imitation of Lon Chaney in "The Hunchback of Notre Dame." H. Chance Newton ("Carados") and the other judges awarded the first prize to a Mr. Frederick, whose make-up and acting easily outshone the other twelve entrants. Betty Balfour presented the awards. It was interesting to note the difference between a figure on a large stage and a "close-up" on a screen.

We should like to have seen some professional screen players' efforts in this direction; but as the purpose was simply that of a publicity "stunt" we do not stress the point, except to hope it will not encourage amateur screen aspirants unduly. A short picture of the building of the sets and other preparations was also shown. We regard this as another example of the unwisdom of taking people behind the scenes. However interesting these glimpses of "how it is done" may be, they destroy the sense of illusion which is the essence of all dramatic presentation, whether on stage or screen.

Tuesday, January 1, is the date of the Trade show of the first of the Granger-Commonwealth pictures. "The Money Habit," founded on Paul Porter's novel of that name, has been directed by Walter Niebuhr, and the strong cast includes Clive Brook, Warwick Ward, Annette Benson, Nina Vanna and Fred Rains. The time is 11.15 a.m. and the theatre the New Gallery.

"Southern Love," the second picture directed by Herbert Wilcox, will be accorded a special West End presentation early in the New Year. The story is based upon a Longfellow poem, and Betty Blythe in the principal rôle is supported by Randle Ayrton and Warwick Ward. I hear rumours that we shall see even more of Miss Blythe than usual in this production, according to whispers concerning a daring bathroom scene. I always said there would be a reaction from the present boom in costume films!

Kinema Club Carnival

The tickets for the third great Club Carnival, to be held on Monday, February 4, at the Hotel Cecil, are already in hand, and Miss Billie Bristow, the organiser, tells us that the price is fixed by the Entertainments Committee at the same figure as last, viz., 15s. to Club members and 25s. to the public.

Active preparations to ensure an even more emphatic success than before are well in hand.

Two continents are invited to quake over the reported dispute in New York between Lady Diana Manners and the Russian lady who, as the original Madonna in "The Miracle," is resolved to prevent that fair ornament of British aristocracy from playing the part. We refuse to lose sleep over the business. Without describing it as a publicity stunt, we can only say that it reminds us of one or two we have come across.

Sydney Webber Northcote was remanded in custody for the fourth time on Monday last at Jersey (St. Helier) police court, where he is being charged on fraudulent counts with his recent associates.

J. D. Williams sailed for the States last week by the *Majestic*. It is understood that he returns in January with Rudolph Valentino, ready to commence work upon the first Ritz-Carlton production, starring that world-famed screen idol.

The Beacon Film Co. has just completed a series of short subjects, each about 600 feet in length, under the joint direction of G. B. Savi and Bruce Wyndham. They are called "Then and Now." Each of the twelve episodes shows an intimate association between past and present put over in a bright and informal way. They will shortly be Trade shown, and are in the hands of H. George, 12, Little Denmark Street, W.C.2.

Gladys Jennings is in the cast of "Henry of Navarre" (Stoll) and will play Marguerite de Valois.

Humberstone Wright leaves for the South of France next Saturday, with A. E. Coleby, to play in the Sessue Hayakawa picture "The Great Prince Shan" (Stoll).

Kathleen Ely has been playing a part in "Miriam Rozella" for Sidney Morgan (Astra-National) at the Islington studios.

Dorethy Easton has concluded her leading part in "A Happy Prisoner," the two-reel Pett Ridge comedy, directed for the B. and C. by Hugh Croise.

Lawford Davidson arrives in New York to-day.

Dick Webb has returned to town after a provincial theatrical tour.

Megaphone

Screen Values

Measuring up the Week's Product

'The Man Without Desire'

ATLAS-BIOCRAFT. — Adapted from an original screen story by Monckton Hoffe—Scenario by Frank Fowell—Directed by Adrian Brunel.—Photographed by Henry Harris.—Leading players: Ivor Novello, Nina Vanna, Sergio Mari, Chris Walker.—Controlled by Atlas-Novello Renters, Ltd.

IT is so seldom that one encounters a picture which deals with an unusual theme that this production is entitled to special recognition. Its technical qualities are quite good, although not perfect; and the acting excellent without being work-shaking; but the story, a blend of fantasy and romance, is so unhackneyed and in every way a departure from the stock plots of current pictures that the promoters, author and producer are to be heartily congratulated on breaking away from the traditional ingredients of the modern screen.

Anything which tends to broaden and enlarge the range of screen subjects is to be heartily welcomed. There are few firms who would not have regarded the filming of such a theme with distrust, and possibly some showmen will have similar misgivings. Yet it holds the attention from first to last—which is a fairly good test of appeal.

The central idea is of a young Venetian nobleman who is preserved in a trance for two hundred years, awakening to-day. Count Vittorio loves Leonora, wife of a brutal husband, and the culmination of their thwarted affection is the accidental poisoning of the hapless girl. An English occult scientist, Mawdesley, is persuaded to put the despairing young man into a kind of hypnotic sleep. The story begins at the present day with a descendant of Mawdesley acquiring the Venetian palazzo and details of the story. Vittorio is discovered and revived. He is puzzled at the new world and modern inventions, to which he slowly becomes accustomed, and finds living prototypes of his lost love and her husband in their descendants, Geneva and her wooer. The Count is more successful in 1923, however, and marries Geneva, only to find that the years of suspended animation have deprived him of real passion and feeling. The wife in disappointment turns to her former suitor, and the revelation of the full bitter truth induces the unhappy time-traveller to take poison as the only way out.

A wonderfully good atmosphere is conveyed in the telling of this strange but fascinating tale. The prosaic modern scenes throw the Venetian glamour into strong relief and contrast, and the development, for a subject which is, if not impossible, somewhat improbable, is smooth and curiously convincing. The exploitation of the wonder of the awakened sleeper might have been more extensive, on the lines of H. G. Wells' "The Sleeper Awakes," and we were a little sorry that beyond a scene or two showing Vittorio's amazement at cigarettes, matches, steamboats, telephones and modern clothes,

these possibilities were dropped. A little curtailment of some of the portions of the narrative might be of advantage, and it is surely wrong to allow his awakeners to leave him at the very moment of his re-entry into life. But the whole conception is so well carried out that any shortcomings on minor points are chiefly felt because of the excellence of the whole.

There is a refreshing avoidance of the obvious in the situations and treatment, and excellent taste saves even the slightly morbid cause of Vittorio's suicide from being at all unsavoury. The director has also refrained from undue heaviness, which would have been very marked had a German directed it, for instance. Several light touches are most welcome.

The photography is good, and an indifferent print at the Trade show did insufficient justice to the cameramen, some of whose Venetian scenes are beautiful. Full use has been made of the exteriors of that wonderful city of canals, and the interiors are subdued and convincing.

Ivor Novello has certainly never done anything better than Count Vittorio. He has acquired a real strength without losing delicacy, and is equally good in the 18th century episodes as in modern garb; and his performance not only transcends all his previous work—even "The White Rose"—but establishes him as one of the world's best screen artistes. Nina Vanna is wistful and appealing in this her first film-role, and acquits herself with charm and character. In our opinion she is better suited in historical than in modern garb, and she seemed part of the old Venetian setting. Sergio Mari is capital in the

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heavy part, and plays with a fine sense of contrast in the two epochs. Chris Walker is splendid, as he invariably is, in the part of Mawdesley. Adrian Brunel plays an editor who has his fingers crushed for writing scandal—an incident which filled us with nervousness; and Jane Dryden and Dorothy Warren were fairly good in small parts.

We commend Atlas-Biocraft on their courage in tackling a subject of this kind, and the producer and players on its success. It is an illustration of the interest of a story being of greater importance than its inherent probability. It is the fascination and not the unlikeliness of the story which is its merit; but the picture proves that a gripping theme need not be a hackneyed one, nor less improbable than dozens of stories which, like the "Arabian Nights," "Gulliver's Travels" and the modern fantasies of H. G. Wells, are so attractive in print.

Summary

DIRECTION: Very good.

STORY AND SCENARIO: Strikingly unhackneyed theme, grippingly developed

ACTING: Splendid.

EXTERIORS: Very fine.

INTERIORS: Good.

PHOTOGRAPHY: Good on the whole.



Charles Chaplin on Popular Needs

THE following we extracted from the current number of the *Adelphi*, in which Charles Chaplin expresses some of his views on what the public require in the way of screen entertainment.

"We all argue about what the public want. This has created a situation which stultifies imagination and is a barrier to originality. The public may generalise that they do not want a certain type, but that does not prove they have a definite type in mind that they do want.

"Quite frankly, I do not believe the public knows what it wants. There was no idea in its mind that it wanted to see the character I have played in so many films until that character was revealed. I have tried to avoid what I think the public wants. I prefer my taste as a truer expression of what they want than anything I can fathom out of the things I can observe.

"In the eternal argument as to what is wrong with the pictures there is the recurring criticism that pictures are always alike. And they are, most of the time. The first of any new type or story, or the first appearance of any new or different personality, is almost always an immediate success.

"Every time the all-knowing person who can figure to a nicety what the public wants goes wrong. He assumes a wrong psychology to account for success—a big picture; its length; a strange personality; its newness.

"It is difficult to consider the public only secondarily, but unless the person making the picture can achieve that attitude there will be no originality in his work.

"There can be just as inartistic tragedies as comedies; and the unhappy ending, which is so often in plays, stories and pictures misconstrued as artistry, can be worse than a custard pie.

"One of the incidental joys of making pictures is that every now and then the unexpected—and at times even a mistake—triumphs.

"A fine and authentic picture would take a year to make. Even then I doubt whether the man who made it would care to look at it ten or twelve years afterwards. The ideal way would be to take a picture quickly, see what it was like, and then do it all over again.

"From the making of pictures I get a good deal of thrill. I get it more as a director and producer than I do as an actor."

Betty Compson Engaged

The grotesque rumours respecting Betty Compson's alleged betrothal to this or that British notability—including one or two imaginary individuals—have been temporarily allayed by the news from New York that this brilliant actress, who lately was seen to such advantage in Graham Cutts' "Woman to Woman," is engaged to that outstandingly clever director, James Cruze.

"Throw Bad Eggs" James Agate on Nauseating Sentimentality

MR. JAMES AGATE, the dramatic critic of the *Sunday Times*, speaking at the Gallery First Nighters' Club this week, said that the theatre as a serious play-producing mechanism for the work of the serious playwright had ceased to exist. If another "Hindle Wakes" was written to-day there were only two commercial managements that would consider it. The immediate future of the dramatist in this country lay in the screen. The cinema had not had the advantage of slow growth, and it was America that was wrong with it. The American producer, knowing that he could not transfigure the search for the eternal dollar, did not bother about it, and launched on the sentimentality that nauseates them all. Although there were hundreds of thousands of pictures there was only one theme, and that was that chastity in a woman spelt idiocy.

"My advice to film audiences," he continued, "is to imitate the manners of a hundred years ago and throw bad eggs at bad films. The film producer tries to devise something which will attract the largest number of nursemaids, servant girls, and errand boys. He thinks that the more he can cheapen public taste the more money he will make. You can argue best with a film exhibitor by spoiling his screen. One single egg banged in the middle of a bad picture would be heard in the heart of Los Angeles. Make the pictures good and they will restore the public taste, which will demand the theatre and the plays we want."

Elinor Glyn Speaks British Continuities Criticised

IN an interview, Elinor Glyn, the famous novelist, just returned from Hollywood, gave a few of her ideas respecting screencraft on Monday.

"I took the opportunity to study film-production, not only from the technical but also from the psychological side," she declared.

"What is the matter with so many English films I have seen is that they have little, if any, knowledge of what in America is called 'continuity.' They keep losing the grip all the time.

"In America film-making is the fourth largest industry, and both directly and indirectly gives employment to enormous numbers of people. The industry ought to be developed here in England so as to give work to tens of thousands more than at present find employment in that way. To-day the mechanical part of the business is being so perfected that there is no reason why really first-class films should not be produced to hold their own against those of any other nation."

"Don Quixote," the George Robey comedy directed for Stoll by Maurice Elvey, was shown yesterday (Friday) morning at the Shaftesbury Pavilion. A review will appear in our next issue.

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A chapter of accidents usually entails a considerable strain on one's philosophy. Certainly Sidney Morgan has endured, in the shape of delays, much more than his fair share of exasperating obstacles to production. The successive illnesses of Ellaline Terriss (who was finally compelled to relinquish the mother's part to Nina Boucicault) and Moyna McGill (who suddenly underwent an operation for appendicitis) resulted in a temporary suspension of work upon "Miriam Rozella." Now, in the last few days of the shooting of this new Astra-National picture, Henrietta Watson has fallen ill, and the progress has been again hampered. We do not recall any instance of such bad luck in British studios. However, it is understood that, despite all these "hold-ups," the picture is shaping extremely well and promises to excel even Morgan's last picture, "The Woman Who Obeyed"—which is another way of saying that it is going to be very good indeed.

Captain C. W. R. Knight's remarkable achievement, "In the Tree Tops," is being revived during the holidays at the Polytechnic Hall. These truly wonderful glimpses of bird life, the result of enormous study and patience, are some of the most striking records of Nature ever secured, and Captain Knight is, as before, giving explanatory talks during their screening. Major A. Radclyffe Dugmore's "Wonderland of Big Game" is also being shown.

Peggy Worth has been playing an important part in "Peggy, Be Careful!" the new farce which had a successful première at Brighton last week. Dorothy Fane also scored in this new play, which will in all probability come to the West End shortly.

Kinema Boxing Gala

Successful N.S.C. Function

Violet Hopson's Generous Presentation

Although a more satisfactory attendance would have been an advantage, the first boxing tournament held under the joint control of the K.S.A. and the Kinema Club, went off extremely well on Tuesday, when a large number of film personalities were present.

The following are the results of the contests:

KINEMATOGRAPH TRADE RESULTS.

Three Rounds.

W. Parkinson (Crofton Park Cinema) beat A. Blanchette (Pathé Frères) on points.

C. Allen (Pathé Frères) beat H. Wagner (Pathé Frères) in the second round.

F. Young (Gaumont's) beat J. Reece (Pathé Frères) on points.

H. Worrall (Pathé Frères) beat K. Gordon (Pathé Frères) on points.

EXHIBITIONS.

Kid Lewis v. Rocky Knight.

Six Round Contests.

Gordon Simmons (Graham Wilcox Productions) beat Bill Waite (Blackfriars) in the first round.

Sid Cannon (Spitalfields) beat Patsy Butler (Barnes) on points.

Fifteen Round Contests.

Teddy Murton (Plymouth) beat Harry Burgess (Peckham), who retired in the eighth round.

Billie Palmer (Canning Town) beat Benny Lee (Margate) on points.

Ten Round Contest.

Johnny Murton (Walworth) beat Ernie Jarvis (Millwall) on points.

Old-Time Knuckle Fight.

A very fine representation of an old-time fisticuff bout without gloves was given by Rex Davis and Fred Binnington, in costume, assisted by J. Edwards Barber, Burton Craig, Bob Vallis, Kenneth Gordon and Billy Ross.

McDowell Films announce the completion of "Lieut. Daring and the Water Rats," starring the original Lieut. Daring (Percy Moran), with Muriel Gregory, George Foley and Leila King. The picture has been made at the Hove studios, and is a quick-fire "thick-ear" melodrama. E. R. Gordon has been responsible for the direction.

Dora de Winton, who lately completed her part of Lady Wilding in "The Great Well," directed by Henry Kolker for Ideal, is now playing the Princess in Sessue Hayakawa's new sketch at the Coliseum.

Bert Darley has temporarily deserted the screen, and is associated with the new Olympia Annexe Dance Hall.

Warren Hastings has returned to town after seven weeks' tour on prologue work with "The Four Horsemen of the Apocalypse" and "The Wandering Jew."

The organisers are extremely grateful to Col. A. C. Bromhead, who auctioned the pair of gloves in which Carpentier defeated Levinsky. Thanks to the generosity of the auctioneer and three bidders, Mr. Springer, Mr. Firth, and Mr. Pickard, in putting them up for resale, the sum of £83 was realised before they became Mr. Firth's property.

The thanks of the Club and K.S.A. were also expressed to Kid Lewis for attending; to Ted Broadribb for his excellent program, and to the officials for their work, including the referees, Jim Kendrick and C. Barnett; timekeeper, J. Crawford, and the seconds, A. Gutteridge, Mike Groves, Geo. Shinn and Jack Stevens.

Violet Hopson "Presents"

Violet Hopson, who has generously donated a handsome 50-guinea challenge cup to members of the Industry, presented the prizes in the ring to the winners, amidst much applause.

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New Club Members

The following ladies and gentlemen have been elected as full members of the Kinema Club during the past fortnight:

Arthur J. Barraclough.
Raymond Harding.
James W. Brown.

Marv Odette is playing in "Eugene Aram" at the Beaconsfield studios for Arthur Rooke.

Randle Ayrton is playing in "The Merry Wives of Windsor" at the Lyric, Hammersmith.

Carlyle Blackwell is sailing for Ceylon on a short Eastern trip.

Carl Laemmle Decries the Film Week

So Carl Laemmle "doesn't think much of British Week"—or any national week, but believes in universal (or is it Universal?) marketing. As he puts it, "something greater and more lasting than British Week must be undertaken by the British producers. I have a suggestion to make, and again I draw from my own experience over a period of many years. It is simply this, that English producers take immediate and practical steps towards a greater distribution of their pictures all over the world. I have heard much talk of a conspiracy in America to keep English pictures out of American theatres. This charge is not sporting. It is not worthy of the English people. There is no conspiracy. There never will be a conspiracy of this sort, because it would be doomed to failure before it even started."

"I have always thought, and I have always said, that I believe the English producers know more about stories than we do in America. But, on the other hand, I have always maintained that American acting and American directing were more suitable for the world at large than the English methods. If this is true, wouldn't it be better for the English producers to give the people of the world what they want than to concentrate their effort upon a British Week? Why not a British Week every week, brought about by a natural demand because of the quality and type of English product? Why waste time on symptoms when it is more vital to get at the cause?"

Let's get at the cause, Mr. Laemmle, by all means. What is the use of making pictures for America (the largest portion of the world's market) when she makes too many of her own? What is the Film Week but an attempt to deal with a symptom of the real cause, viz., the underselling of even the most modestly-produced picture made in England by the enormously expensive American one which has no need to gather in one cent towards its production cost by exhibition here? Have we really got to make pictures acceptable to Americans before we can have a fair showing in our own theatres? What would the American nation say if all the products of Los Angeles had to be acceptable to the English market before they could obtain a showing in the theatres of the United States?

James Carew is at work in "Eugene Aram" for Arthur Rooke (Granger-Davidson).

PULSE OF THE STUDIOS

Actual British Productions Summarised

FILM.	DIRECTOR.	STARS.	CAMERAMAN.	SCENARIST.	STAGE.
ANGLIA FILMS, LTD. —Faraday House, Charing Cross Road. Studio : George Clark's, Beaconsfield (Beaconsfield 183).					
"The Fair Maid of Perth."	Edwin Greenwood.	Russell Thorndike, Sylvia Caine.	I. Roseman.	Eliot Stannard.	Assembling.
ARTISTIC FILMS, LTD. —93-95, Wardour Street, W. 1. Gerrard 3210. Studio : Bushey.					
W. W. Jacobs' 2-reelers.	Manning Haynes.	Stock.	Frank Grainger.	Lydia Hayward.	On sixth picture.
ASTRA-NATIONAL. —101 and 179, Wardour Street, W. 1. Studio : Alliance, St. Margaret's. 'Bus 33A, 37; frequent Waterloo trains.					
"Miriam Rozella."	Sidney Morgan.	Owen Nares.	W. Blakeley, S. J. Mumford.	Sidney Morgan.	Fifteenth week.
ATLAS BIOGRAPH. —58, Haymarket, S.W. 1.					
"The Rat."	Adrian Brunel.	Ivor Novello.			Scheduled.
B. & C. LTD. —Endell Street, W.C. 2. Studio : Hoe Street, Walthamstow (Walthamstow 364 and 712).					
Pett Ridge 2-reelers.	Hugh Croise.	—	A. W. Kingston	Eliot Stannard.	Cutting first picture
BERT WYNNE PRODUCTIONS. —Vernon House, Shaftesbury Avenue, W.C. 1.					
"The Vanity Mirror."	Bert Wynne.		—	—	Scheduled.
"God's Prodigal."	Bert Wynne.	Flora le Breton, Gerald Ames.	W. Blakeley, J. Parker.	Louis Stevens.	Completed.
BERTRAM PHILLIPS. —Thornton House, Thornton Road, Clapham Park. Streatham 2652.					
"Why?"	Bertram Phillips.	Queenie Thomas, Betty Ross-Clarke.	P. B. Anthony.	Frank Miller.	Assembling.
"Peg Woffington."	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.	Frank Miller.	Scheduled.
"Her Redemption"	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.	Frank Miller.	Sixth week.
COMMONWEALTH FILM CORPORATION. —Studio : Famous Player's, Islington. Dalston 2770.					
"The Money Habit."	Walter Niebuhr.	Clive Brook, Nina Vanna.	Baron Ventimiglia.	Alicia Ramsay	Completed
DAVIDSON. —Lea Bridge Road, E. 10. Walthamstow 634. 'Buses 35, 38; trams 81, 55, 57. (Now works at Beaconsfield Studios).					
"Eugene Aram."	Arthur Rooke.	Arthur Wontner, Bar- bara Hoffe	Leslie Eveleigh.	Kinechen Wood.	Seventh week.
GAUMONT. —Lime Grove, Shepherd's Bush, W. 12. Hammersmith 2090. 'Buses 12, 17, and C.L.R. trains.					
"Claude Duval."	G. A. Cooper.	Nigel Barrie, Fay Compton.	Henry Harris.	Louis Stevens.	Thirteenth week.
GEORGE CLARK PICTURES, LTD. —47, Berners Street, W. 1. Museum 3012. Studio : Beaconsfield, Bucks. Beaconsfield 183.					
"Diana of the Islands."	F. Martin Thornton.	Nigel Barrie, Phyllis Lytton.	Emile Lauste.		Completed.
"Conscripts of Misfortune."	F. Martin Thornton.	All-star.	Emile Lauste.		Completed.
GRAHAM CUTTS.					
"The Eternal Survivor."	Graham Cutts.	Betty Compson.	Claude McDonnell.	A. J. Hitchcock.	Completed.
GRAHAM-WILCOX PRODUCTIONS. —174, Wardour Street. Regent 556-7.					
"Southern Love."	Herbert Wilcox.	Betty Blythe.	René Guissart.	Herbert Wilcox.	Completed.
HEPWORTH PICTURE PLAYS. —Walton-on-Thames. Walton 16. Trains to Walton or Shepperton from Waterloo.					
"A Daughter in Revolt."	C. M. Hepworth.	Alma Taylor.	—	—	In progress.
IDEAL FILMS, LTD. —Boreham Wood, Elstree. Elstree 52. Trains from St. Pancras.					
"The Great Well."	Henry Kolker.	Thurston Hall, Scena Owen.	H. Wheddon.	—	Assembling
"Old Bill Through the Ages."	Thomas Bentley.	Syd. Walker.	H. Wheddon.	Captain Bairnsfather.	Completed
"I Will Repay."	Henry Kolker.	Flora le Breton.	J. Rosenthal, jun.		Completed.
"The Typhoon."	Chas. Hutchison.	Chas. Hutchison.	H. Wheddon	Eliot Stannard.	Assembling.
"Charley's Aunt."	Thomas Bentley	—	—	—	Scheduled
STOLL. —Temple Road, Cricklewood. Willesden 3293.					
"The Prehistoric Man."	A. E. Coleby.	George Robey,	D. P. Cooper.	Sinclair Hill.	Assembling.
"Colleen Bawn."	W. P. Kellino.	Henry Victor	—	Eliot Stannard.	Completed.
"Henry, King of Navarre."	Maurice Elvey.	Matheson Lang,	J. J. Cox.	Isabel Johnston	Scheduled.
"The Tower of London."	Maurice Elvey.	Matheson Lang.	—	—	Scheduled.
"The Wolf."	Maurice Elvey.	Matheson Lang.	—	Leslie H. Gordon.	Scheduled.
"The Beggar's Opera."	Maurice Elvey.	—	—	—	Scheduled.
"The Great Prince Shan."	A. E. Coleby.	Sessue Hayakawa	—	Sinclair Hill.	Casting.
WALLS & HENSON.					
"Tons of Money."	Frank Crane.	Leslie Henson, Flora le Breton.	Bert Cann.	Tom Webster.	Assembling.
WALTER WEST. —Princes Studios, Kew Bridge. Chiswick 574.					
"The Great Turf Mystery."	Walter West.	Violet Hopson.	G. Toni.	J. Bertram Brown.	Completed.
"The Stirrup Cup Sensation"	Walter West	Violet Hopson.	G. Toni	J. Bertram Brown.	Casting.

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Are You a Perisher?

WHETHER it is worse to be an optimist who whistles to keep up his courage or a pessimist who grumbles at his good luck is a matter we will not attempt to determine. For preference, we would be the optimist. It is usual at the close of a year to revile it with immoderate abuse and to hail the new year with hope and faith. We have much more trust in the possibilities of 1924 than many of our readers. We refuse to entertain the possibility that it will be worse than 1923, and so far as the British screen Industry is concerned, we are confident that we have too many good friends to perish. They won't let us perish—unless some of us want to. As for throwing mud at 1923, we are not playing. This year has seen the rebirth of the British film Industry, in the words of the President of the Board of Trade; and (as he might have added) has also witnessed by far the best pictures yet made in our studios. In these circumstances we decline to "register" either hatred or gloom.

Bookings for Film Weeks

THE film critic of our contemporary the *Referee* must be thanked for a cogent appeal to exhibitors and the public on behalf of British pictures, and especially those of the film weeks. He says: "The general level of these films is higher than in any previous British years. I think their general level is at least equal in entertainment value to the output of any American year." He considers that the British film Industry has put forth a great effort, and must be greatly supported if it is to survive. Anything which brings this fact home to the public is to be commended. Meanwhile it is good to know from H. Rowan Walker, general secretary to the British National Film League, that 3,000 bookings for the weeks have already been obtained. It is not enough—but it is good.

Our Stories Too Mild?

WE are currently supposed to have the finest story material. English authors' books are extensively sold in the States, and film rights as eagerly purchased. Is it a fact, as E. A. Baughan says, that our films have not strong enough stories? He says that our films have erred in the past in having expressed "what may be called the English middle-class view of life. That has come about by the choice of third-rate novels for adaptation." Is this because the first-rate novels get higher bids from America? Perhaps the remedy is not to bother about novels at all.

* * *

The Conversion of the Public

SOME time ago certain bursts of candour made their appearance in the Trade Press on the subject of the public's alleged dislike of British pictures as such. A. E. Newbould's report that certain members of the public were in the habit of asking the kinema commissionaire

**Q. To all upon the
Studio floor —
A Prosperous
Nineteen-twenty-four.**

whether a British picture was showing in order that if it were they could stay away, was received with a storm of dissent, incredulity and asperity. We were able at the time to support Mr. Newbould with much corroborative evidence. It was a fact that, a few months ago, a proportion of the kinema public refused to pay to see a picture if they knew that it was British; and their attitude was, of course, founded on one fact only, that they had seen bad British pictures in the past. Since that time, however, we believe public opinion has undergone a certain revulsion in the matter. It would be interesting to know whether the same conditions apply to-day. Comparatively short as the interval is, we are inclined to think that things are vastly different. Are the public converted?

* * *

Crane on Crowds

IN an agreeable and sound article in the Christmas number of the *Performer*, Frank H. Crane, the capable director of "The Grass Orphan" and "Tons of Money," describes film "crowds" from

the standpoint of the producer, and reveals his sympathy for the more obscure screen player. As he says: "They give me many an honest smile, and a surging mass of turbulent extras, good-humoured, doing all they can to help to bring the bacon home, often helps the poor producer to forget the asinine stupidity of some highly paid star, and keeps his belief in humanity alive." Crane also declares with unequivocal candour that the "Society men and women, the type who are doing it for fun and who roll up to the studio via the good graces of some getatable agent, are an infernal nuisance." A further pointed observation is that "the wise producer turns a deaf ear to schools or academies." Such sensible articles as these do incalculable good in spreading the real facts about the Industry in the right quarters.

* * *

A Gutter Appeal

WE do not know what basis of fact (if any) attaches to a report that Madame Fahmy, the "heroine" of a comparatively recent tragedy at a famous London hotel, is endeavouring to get work upon the screen—and on the British screen at that. While confident that no producer or firm would be foolish enough to entertain such a project for an instant, we cannot too firmly condemn the mentality which regards the screen as a medium for the sordid and degrading exploitation of notorious and sensational personalities. Any attempt to foist Madame Fahmy on our stage would mean instant and drastic action by the A.A. and V.A.F.; and we are thankful in the absence of an equally strong weapon for the film player to feel the utmost confidence in the attitude of uncompromising hostility of the entire trade.

* * *

Imaginary "Types"

RECENTLY an American producer declared that it was almost impossible to find a film actor able to give a life-like representation of an English butler as he really is. Judging from the samples of butler seen in American pictures, they are not really trying to find one. We wonder if the complaining producer really knows what an English butler is like? In all these "types" for the American screen public, the principle is apparently not what corresponds to actuality, but rather what is expected by convention. That this is so is borne out by the experience of Englishmen in Hollywood. It is no use telling producers that English policemen don't loll or chew gum; that a lord without a monocle is the rule in England, or that butlers are not garbed in plush. The American public's preconceived ideas on these things must not be disturbed.

HIGH LIGHTS

News and Views of British Film-land

Carlyle Blackwell is now planning to make two pictures in the New Year. The first, as has already been announced, is to be an Arabian picture; the other one will deal with life in India. Mr. Blackwell has already sailed for India, and will return after an absence of two months. The reason for this journey is to get detail for local colour and the manner and mode of life in India. It is hoped to give some very interesting details regarding Mr. Blackwell's plans very soon.

Extensive preparations have been in progress during the past three weeks at Cricklewood for the production of three new Stoll pictures, and to-day (Saturday) a large company of players, directors, cameramen and assistants leave London for Nice, where the exteriors will be "shot" during the next few weeks.

The first of these is "The Great Prince Shan," an adaptation by Sinclair Hill of E. Phillips Oppenheim's novel. A. E. Coleby is directing the great American-Japanese actor, Sessue Hayakawa, in the title-rôle. I am very glad to hear that the choice of leading lady has fallen upon that extremely charming and clever artiste, Ivy Duke, whose extensive work in association with her husband, Guy Newall, has established her as one of our deservedly best-known stars. Two other important feminine parts are in the hands of Mlle. Valia and Mrs. Sessue Hayakawa (Tsuru Aoki), so that a formidable trio of ladies will be seen. On the male side the strength of the lead is well supported by David Hawthorne and Fred Raynham. D. P. Cooper is in charge of the photography, and H. Nicholls Bates is, as before, Coleby's assistant.

Maurice Elvey has planned to get through the exteriors of two new Matheson Lang pictures. The first is the long-scheduled "Henry, King of Navarre." Here the popular stage and screen actor is supported in the title-rôle by Henry Victor as the Duc de Guise; H. Agar Lyons as Pierre; H. Humberstone Wright as King Charles IX.; and Hutin Britton (Mrs. Lang) as Medici.

CALLOUS COUPLETS

The moment that the arcs were lit
An actress fell down in a fit,
The cameraman bewailed his lot:
"There's too much fog to take the shot."

The second Elvey picture is a screen version of A. E. W. Mason's novel, "Miranda of the Balcony," which title, it is understood, may be altered by the time the picture is shown. Matheson Lang will play the leading part of Chalmers; Henry Victor plays Warrener; H. Agar Lyons plays Major Willoughby; and H. Humberstone Wright is playing Hassan Akbar. The title-rôle in this subject has been assigned to that fascinating and strong personality, Mlle. Valia, who once more has a rôle worthy of her abilities.

Elvey's assistant will be the capable Captain Walker. Cricklewood will have to manage for awhile without the cheery Joe Grossman, who accompanies the expeditionary force. Victor Peers also goes in a general assistant capacity.

Sidney Morgan greeted me with more than his customary buoyancy on Christmas Eve. The reason he explained. After much anxiety and unavoidable delay caused by the successive severe illnesses of three of his principals, "Miriam Rozella" has now been completely shot! The director's relief was more than intelligible, and it must have heightened his appetite for his Christmas dinner.

G. E. Redman, of Artistic Films, tells me that the firm's subjects for 1924 will be on a much more ambitious scale than before. Although the titles are not yet determined, they will afford much greater scope for the clever efforts of Manning Haynes, whose recent W. W. Jacobs' pictures have made so favourable an impression on both sides of the Atlantic. Lydia Haywood will write the scripts, and Frank Grainger will be in charge of the photography, and I am glad to learn that the little band of comedy players who have shone so steadily in Haynes' previous pictures will in all probability be well represented in the coming output.

Walter West is beginning work upon a new Campbell Rae-Brown racing story entitled "The Stirrup Cup Sensation." The "cup" idea is very popular in the racing stories starring Violet Hopson, who, incidentally, has just presented two sporting trophies of this kind, with characteristic generosity, to the boxing and billiard

sections of the Trade. The new subject has a strong cast, and is especially interesting as it is a return to three popular British players who are strongly associated in the minds of the public with West's racing pictures. These are Violet Hopson, Stewart Rome (who, after all, is to play male lead) and Cameron Carr, probably the best-known player of heavy parts on the British screen.

Arthur Rooke is now on the closing scenes of the new Granger-Davidson production of "Eugene Aram," featuring Arthur Wontner and Barbara Hoffe, and supported by James Carewe, Mary Odette, A. Bromley Davenport and Charles V. France. Leslie Eveleigh has completed practically all the shots at the Beaconsfield studios, the work having been transplanted from Lea Bridge some three weeks ago.

George Pearson, who has been one of the hardest-worked men in British film-land during 1923, has just returned from a brief but much needed holiday in the South of France, and is now fit and alert once more.

Which reminds me that in conversation with T. A. Welsh last week, he said that Welsh-Pearson have a scheduled program for 1924 of at least three big Pearson pictures starring Betty Balfour. Will "Nell Gwynne" be one of these, I wonder?

Presumably as a sequel to many comments on the Colonial Premier's speech at the British National Film League luncheon, and the attendance of some of the Colonial Agents-General at the Trade show of "Comin' Thro' the Rye," C. M. Hepworth has been approached on behalf of certain Dominion Governments as to the possibility of his touring each Dominion with his company to make a representative picture there. "This is a definite effort to use the kinema to knit together the Empire, and no man is so well able to interpret the spirit of England for Colonial audiences," was the remark of one high Colonial official, not unknown in Downing Street.

Megaphone

Faith in Ourselves

The Courage of our Convictions Needed in 1924

by GEORGE A. COOPER

MR. JAMES AGATE, the distinguished dramatic critic, in this week's *Sunday Times* writes, "I have seen a great many pictures this year, and with the exception of a few travel films and some half-dozen others, I have seen none which did not seem to me to be written and produced by imbeciles for imbeciles." As Mr. Agate has seen "many pictures," and since the majority of films shown in this country are of foreign origin. . . . But why pursue the subject? Our concern is with our own products.

The past year has seen the most determined effort ever known in the history of the British film industry to focus attention upon our own products. That effort, the work of the British National Film League, is destined to have far-reaching effects; and the work of the League is only commencing!

The League's intensive propaganda will only have the maximum effect if the pictures which it fathers have a standard which compares with that of the world's best. Pictures which fall below that standard only stultify the intelligent propaganda which is in progress.

"What's wrong with British pictures?" is a very hardy annual, and the responsibility for dragging the care-worn question into the limelight must rest with the editor of this paper, who has asked me to give my opinion about the conditions under which British films are made, and particularly whether those conditions handicap the work of our craftsmen. I am also asked whether, assuming that the technical equipment of the American studios were available to us, we should have a higher standard of production.

It is, I think, indisputable that the workman with a blunt tool is at a disadvantage compared with the man with a finely pointed instrument, always assuming that the same degree of skill exists in both craftsmen.

Implements and Wielders

I think we are entitled to say that the most remarkable thing about British pictures is that they are as good as they are, and not that they fail to attain the highest standards. Had the tools been better . . .

Why have not the tools been available? We are on very debatable ground when we approach this question. To consider it fairly calls for honesty and sincerity. It is of no avail being a harsh critic of the implements in our studios. Whose is the fault that better instruments are not at the disposal of the makers of our pictures? Has the starvation of the majority of British studios always been the fault of the financial interests, or does some of the blame lie with those who are directly responsible for the creation of the picture?

There is a vicious circle of argument about the relation of producer to financier. The producer too often sneers at the financier's absence of vision in not seeing that the worker cannot make good without proper implements, and the financier



George A. Cooper

replies: "Show me a profit on a picture made, I will admit, without proper equipment, and you shall have all that you require." And we do not get any forerader because the profit-making British picture is somewhat of a *rara avis*.

I wonder if Graham Cutts had a Famous-Lasky Islington equipment when he made "The Wonderful Story"? Outstanding pictures have been made with very blunt tools, but how much better they might have been had there been the tools with the sharp edge!

Equipment! Of course it is essential to have proper tools; but this is a relatively unimportant matter compared with the much greater question of what constitutes a British picture. What are WE doing with British films? I am not speaking about the marketing: I am concerned only with the spirit which lies behind the making of a picture.

Striving for—What?

What is a British film? Have we worked out any standards of our own? What are the ideals which inspire us? To you, the financier, do you answer "Profit only!" You must have your profit, but you must give something more than your money. You must give a belief in the purpose of the British film, its ability not only to give entertainment value but also to express England! If you are only interested in British films for the money that may lie in them, then YOU do not help their progress.

To you, the producer, to the workers in the studio, to all who contribute their quota to the making of a picture . . . If we ask the financiers questions about their place, their attitude to the film, to you must also be addressed an inquiry about your relation to the film. What do you contribute? Do you only give a fair return for the wage you earn, or are you sincere in your belief that we can make good pictures? Do you believe deep in your heart that what you do, whether great or small, is worthy of your enthusiasm and your thoughts?

To you, the player . . . What do you stand for? What are you giving to British pictures? Are you giving them a half-hearted contribution of your art, like a casual civility to a poor relation, or are you giving freely from the crystal spring of sincerity, in the belief that the British film is worthy of your devotion, and worthy of the best that is in you?

Let us not dissipate our energies in fulminating about the poverty of equipment; let us cease talking about the excellence or the rottenness of foreign pictures; let us all have an unwavering and a greater belief in OUR products, in what WE can accomplish, and we shall have greater pictures and a more stable industry.

Let us forget the pictures which are imported, let us disregard them as giving us standards of what is final in entertainment value; let us turn to ourselves and give to the world an uninfluenced and pure British conception of what we think is a good film. If we are true to ourselves we shall do good and enduring work; if we waste our days in trying to emulate the style, the thought of an alien nation, then we shall achieve ridicule at home and contempt abroad.

And since there must always be leadership, since the enthusiasm of the many must be fostered, we shall look to the British National Film League to encourage and help the spirit which shall animate the studio worker to move mountains. For the spirit is everything.

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NEW PICTURE FROM BUSHEY STUDIOS



A scene from "Dixon's Return," the new W. W. Jacobs' two-reeler now being completed for Artistic by Manning Haynes.

Margaret Leahy Claims for Damages

Messrs. Churchill, Clapham and Co., solicitors, acting on the instructions of Miss Margaret Leahy, have issued a writ against the proprietors and publishers of the *Daily Sketch* and the *Evening Standard*, Mr. John Henry Leyland Gates, Mr. Joseph M. Schenck and the Misses Norma Talmadge and Constance Talmadge. Miss Leahy was the winner of a Film Girl Competition conducted by the *Daily Sketch* in November of last year. Damages are claimed for breach of contract, fraudulent misrepresentation and conspiracy and libel. Sir John Simon, K.C., M.P., Mr. W. A. Jowitt, K.C., M.P., and Mr. Clement Davies have been retained to conduct plaintiff's case.

It is no joke to be a film hero.

Stewart Rome is taken so seriously by his innumerable admirers that they don't like him to be humorous even on paper. Recently an article appeared in his name which he had never seen (let alone written), and he received quite a lot of letters from "fans" suggesting that he had roamed in the wrong direction.

Where They Are—and What They Are Doing

Henry Victor is playing the Duc de Guise in the Stoll production of "Henry, King of Navarre," directed by Maurice Elvey; and also Warrener in "Miranda of the Balcony."

Little Miky Brantford is playing in "Claude Duval" for George A. Cooper at Gaumont's.

H. Nicholls Bates is assistant to A. E. Coleby for "The Great Prince Shan."

Sydney N. Folker has a part in "Her Redemption," directed by Bertram Phillips.

Malcolm Tod is at work in Vienna for Granger-Vita.

Roy Byford is playing Falstaff in "The Merry Wives of Windsor," at the Lyric, Hammersmith.

Matheson Lang, in addition to the title-rôle of "Henry, King of Navarre," is also playing Chalmers in "Miranda of the Balcony" (Stoll).

Donald Searle is playing his old part of Slightly in "Peter Pan" at the Adelphi Theatre.

Agnes Brantford has recently finished playing for Sidney Morgan in "Miriam Rozella."

H. Agar Lyons is playing Pierre in "Henry, King of Navarre" (Stoll) and Hassan Akbar in "Miranda of the Balcony" (Stoll).

The Editor will be glad to insert particulars at any time of the professional activities of our readers.

David Hawthorne has an important part in "The Great Prince Shan," starring Sessue Hayakawa and directed for Stoll by A. E. Coleby.

Walter West is commencing the studio scenes of "The Stirrup Cup Sensation," starring Violet Hopson, at the Princes Studios, Kew Bridge.

Gordon Hopkirk has returned from the States after an absence of nine months.

Ivy Duke is playing feminine lead opposite Sessue Hayakawa in "The Great Prince Shan" (Stoll).

Al Hall has gone back to the States.

Harding Steerman has recently appeared in "The Lie" in O. B. Clarence's part at the New Theatre.

Maud Cressall is playing in "The Blue Bird" at the Garrick Theatre.

Clive Currie is playing Dr. Adair in "Paddy, the Next Best Thing" at the Savoy.

Isabel Cruise has completed her maid's part in "Her Redemption" (Bertram Phillips).

Fred Raynham is playing Immeiman in "The Great Prince Shan" (Stoll).

Henrietta Watson has finished her part in "Miriam Rozella," directed by Sidney Morgan.

Florence Turner has completed her important part in "The Boatswain's Mate," directed for Artistic by Manning Haynes.

Hilda Antony is playing at the Scala Theatre in "Almond-Eye."

Sydney Paxton is in Boston, Mass., with "Sweet Lavender."

Moyna McGill, now finished work in the title-rôle of "Miriam Rozella" for Astra National, is playing in the West End.

Valia is playing the title-rôle in "Miranda of the Balcony," and Naida in "The Great Prince Shan," both Stoll pictures directed by Maurice Elvey.

Hutin Britton is playing Catherine de Medici in "Henry, King of Navarre," directed by Maurice Elvey (Stoll).

Cynthia Murtagh has finished work in "The Boatswain's Mate" (Artistic).

Ben Webster has concluded his part in "Miriam Rozella," directed by Sidney Morgan.

Joe Grossman goes with a large company of Stoll players and directors to Nice to-day, where three pictures will be made.

Kinema Club News

New Year's Eve Program

On Monday next, December 31, a special 11 o'clock supper and dance will take place. The charge will be: Members 3s.; Guests 5s. 6d. Tables have been extensively booked, and a special extension well into 1924 has been secured. Dancing begins at 9 p.m.

Third Kinema Club Carnival

Tickets are now being freely sold for the big Club Carnival at the Hotel Cecil on Monday, February 4, and are 25s. (Club members 15s.) including full supper.

Every member of the Club should be active in the disposal of these tickets, as the Entertainments Committee are resolved to eclipse the success which attended the two previous functions.

The Carnival takes place on the first day of the big British Film Week releases, and it is good to know that the British National Film League are giving the occasion their definite approval and support.

Billiards and Snooker Pool

We are authorised to announce that Miss Violet Hopson, whose gift of a boxing cup to the Trade we were last week pleased to record, has promised a challenge cup for billiards in connection with the two handicaps just started. The

Henry Edwards

Severance from Hepworth's

It is understood that the well-known and brilliant producer-actor Henry Edwards, so long associated with the house of Hepworth, has terminated his connection with the firm.

Club is more than grateful for her extremely generous act.

Herewith are the latest results of the handicaps now in progress:

SNOOKER HANDICAP.

First Round.

G. Benstead beat H. Victor by 34.
P. L. Mannoek beat J. Brown by 8.
A. Holles beat Major Salter by 6.
E. Grant beat D. Searle by 6.
Major Foyle beat A. W. Lloyd by 7.
C. Freshman beat F. A. Enders by 22.
K. Small beat R. Lindsay by 31.

Second Round.

W. A. Freshman beat P. L. Mannoek by 1.

A. Scruby beat T. Fraser by 31.

BILLIARD HANDICAP.

First Round.

H. Croise beat W. Lloyd by 96.
A. Scruby beat H. C. Wansborough by 12.
H. Victor beat H. B. Parkinson by 16.
B. Allan beat A. B. Imeson by 10.

COMING BRITISH TRADE SHOWS

"The Money Habit"

COMMONWEALTH.—Adapted from the novel by Paul Potter—Scenario by A. Ramsey—Directed by Walter Niebuhr—Photographed by Baron Ventimiglia—Leading Players: Clive Brook, Nina Vanna, Warwick Ward, Annette Benson, Fred Rains—Controlled by Gran-ger's Exclusives, Ltd.

New Gallery, Tuesday, January 1, 1924, at 11.15 a.m.

"The Great Turf Mystery"

WEST—Story and scenario by J. Bertram Brown—Directed by Walter West—Photographed by G. Toni—Leading Players: Violet Hopson, Warwick Ward, James Knight, Marjorie Benson—Controlled by Butcher's Film Service, Ltd.

New Scala, Thursday, January 3, 1924, at 11.30 a.m.

G. Ridgwell beat G. Benstead by 86.
J. Raymond beat Nigel Barrie by 6.
Cyril Smith beat D. Payne by 39.

Second Round.

A. Scruby beat Tony Fraser by 13.
H. Victor beat W. A. Freshman by 6.



Some impressions at the Kinema Boxing Gala, held at the National Sporting Club recently

A Review of the Year's Pictures

Record Product of 1923—A National Achievement

by P. L. MANNOCK

THE past twelve months are easily a record so far as the number of British pictures is concerned. Since the beginning of January no fewer than eighty-four British Trade shows of new productions have been held—an output which easily eclipses that of any preceding year in the Industry's history, and is still larger proportionately when one takes into consideration the greater length of present-day subjects.

Quantity is a valuable thing to a prosperous trade—indeed, an essential factor in its continuance. Yet footage alone is not the chief advance made by British studios in 1923.

This year's output of British studios is a tangible and demonstrable proof that the quality of our pictures entitles the Industry to that security necessary for legitimate and indefinite expansion.

The remarkable improvement in every technical direction which has characterised our pictures every year since 1918 has been more than followed up during the year now closing. There is also a most welcome and unprecedented variety in the subjects and settings. In this vital respect mention must be made of the increased favour with which "costume" subjects have been regarded.

The Costume "Boom"

We sometimes speak of the "boom" of costume subjects. It must not be forgotten that the greater proportion of the whole which they have lately formed is not necessarily due to the traditional habit producers have of following one another like sheep. When one notes, for example, successions of subjects like "Rob Roy," "Young Lochinvar," "Bonnie Prince Charlie," "Mary Queen of Scots," and "The Fair Maid of Perth," it does not follow that British producers are obsessed with the sincerest form of flattery—or (shall we say?) the flattest form of sincerity. Let us take into account two important and correlated facts. First, that these subjects are often the result of the decided policy to spend more on pictures; and secondly, that many of them were contemplated during the time when their production was not commercially feasible, and have materialised in bulk when their making became practicable.

While wholeheartedly in favour of the "costume" subject when its setting has a romantic, artistic or historical significance, we are a little nervous of the motives which sometimes induce firms to embark upon it. It would seem that there is a danger of some of us being infected by the American superstition that because better pictures have to be supplied to the public, the obvious way to ensure their acceptability is to spend a great deal of money on them. On this basis, of course, a "costume" film can be, as a rule, made to look expensive more often than can a modern subject.

As regards the spending of money, there is no doubt that we deserve to be in a position to spend much more on our pictures. The year's product includes

pictures made so economically and well on comparatively small sums that Americans have refused to believe that they cost less than four times the actual amount expended. But while this is most encouraging, and suggests what might be done under the readjusted conditions for which we are all, let us hope, actively striving, let us not fall into the crass error of imagining that pictures must "smell of money." This is the belief which, in the last two months, has caused a tremendous hold-up in America, where the unrestrained and almost frenzied spending of colossal sums has received an inevitable check, involving the suspension of work in two of the biggest studios, and still fraught with incalculable possibilities in the future.

Even if our producers had the same command of money, we do not think they would indulge in the almost wanton expenditure lately reported from the other side. At the same time, it cannot be too strongly borne in mind that the excellence and success of a picture, beyond a certain point, is not dependent upon the money lavished upon it; and, further, that **a picture which has only its cost to recommend it is a picture which ought not to have been made at all.**

For these reasons we hope that "costume" pictures will continue to be made, but always from motives divorced from the mere opportunity to spend. Although a slight reaction in favour of present-day settings may safely be predicted, it must be admitted that a large proportion of the year's fine pictures have been "costume," many of them historical. Of these, Denison Clift's "The Loves of Mary Queen of Scots," and George Ridgwell's "Becket," are by far the two best. The first named is a splendid series of glimpses, vivid and beautiful, of the Queen, who is made rather more of a victim than is perhaps necessary; and the Stoll picture, costing much less, is a better-knit and more even piece of work.

A Fine Array

Other excellent costume subjects comprise "Guy Fawkes" and "The Wandering Jew," in both of which Maurice Elvey has achieved triumphs of direction which almost entirely excuse certain concessions to showmanship. His later effort, "The Royal Oak," is good, but not so good. "Pagliacci" (Samuelson) is also a very fine picture, and others of this class which are more than creditable include "Indian Love Lyrics" (Stoll), "A Royal Divorce" (Samuelson), "Young Lochinvar" (Stoll), and the two pleasant Georgian subjects, "In the Blood" (West) and "M'Lord o' the White Road" (Granger-Davidson). Edwin Greenwood made some excellent historical and romantic two-reelers for the B. and C. in "Gems of Literature" and "Wonder Women of the World."

"The Virgin Queen" (Blackton) and "Chu Chin Chow" (Wilcox) cannot be described as other than disappointing. In this connection it is worth noting that, as a rule, pictures made abroad with

British players have not fulfilled expectations, and possibly some moral may be drawn from this fact, remembering not only "Chu Chin Chow" but also "The Hypocrites," "The Lion's Mouse," and "The Little Door into the World."

"Comin' Thro' the Rye" (Hepworth) is a beautifully-staged Victorian story of the placid kind. At least as good was the same producer's "The Pipes of Pan," in a vein of exquisite fantasy. The imaginative vein is indeed also strongly marked in "Love, Life and Laughter," in which George Pearson has excelled himself. This delightful picture is, in the opinion of many, the greatest British picture of 1923. "The Man Without Desire," directed by Adrian Brunel, is a striking breakaway from conventional story-material, and, when cut, should be much improved.

Good Drama

Turning to strong drama, some magnificent pictures clamour for comment. In "The Monkey's Paw," Manning Haynes has proved that the most gripping production has no proportionate connection with copious expenditure. "Out to Win" is the best of the year's melodramas, and Denison Clift's work is only slightly better than that of Thomas Bentley's in "Through Fire and Water." "Fires of Fate" (Gaumont), "This Freedom" (Ideal), "Sally Bishop" (Stoll), "Strangling Threads" (Hepworth), "Afterglow" (Samuelson), and "The Woman Who Obeyed" (Astra-National) are all very good indeed. The sporting dramas, although below the level of previous years, include "The Lady Owner" and "What Price Loving Cup?"

"Woman to Woman," produced by Graham Cutts on lines frankly designed to appeal to America (and successfully so), is an outstanding piece of production on the acting and producing sides, and has certainly enhanced the technical prestige of the British Industry. The same producer's "Paddy-the-Next-Best-Thing" is a brilliant effort on lighter lines. Atmosphere has also been secured by Carlyle Blackwell in "The Beloved Vagabond," a very fine film despite its length and treatment of story-value. "The Starlit Garden" has that tone which Guy Newall always infuses, and, although not a great picture, makes one hope that the producer will soon return to activity. "The Romany" is a conspicuously good and striking film of well-defined setting and action. One of the very finest pictures of the year was Frank Crane's "The Grass Orphan," which received, perhaps, less praise than it undoubtedly deserved. "The Prodigal Son" and its sequel contained much that was fine, but its deadening length was unreasonable. "Hornet's Nest" (West) was a capital picture that just missed being great. "The School for Scandal" (Bertram Phillips) was a pleasant version (or distortion) of Sheridan.

Two-reel drama was represented by the final "Sherlock Holmes" series and the

"Dr. Fu Manchu" sequence of episodes—all rather crude in conception—and by the immeasurably superior Quality plays directed by George A. Cooper. These little pictures are easily the best of their kind ever made, and "The Reverse of the Medal" and one or two others are gems. Made with unassuming but perfect technique, they are remarkably varied and always interesting, especially in their stories. Cooper is certainly one of the three great directors of the younger school—the other two being Edwin Greenwood and Manning Haynes, whose short W. W. Jacobs' pictures are so admirable. These last are perhaps the best achievements in comedy during the year, which has not seen nearly enough humorous pictures made in British studios. "The Knock-Out" (Samuelson) was really funny, and Henry Edwards has added two delightful pictures to those of his lightest (and best) vein in "Boden's Boy" and "The Naked Man," of which the former is the better. In "Lily of the Alley" he made the remarkable and almost successful experiment of a picture without sub-titles. George Pearson's own personality is evident in the two final "Squibs" pictures. "Squibs' Honeymoon" is even better than "Squibs, M.P.," and both are rollicking and almost recklessly irresponsible. The Fred Karno comedies, fairly amusing, owe most to the players, and the George Robey comedies made by three different Stoll producers cannot be said to have fulfilled the hopes of those who anticipated for this great comedian a success comparable with his stage effectiveness.

"Armageddon" is a great record of a glorious page in our military history, assembled and partly reconstructed in the best possible way.

Better Work all Round

It is not easy to enumerate the various departments of production in which the greatest strides have been made, but it will not be very unfair to other craftsmen to give the players the most credit for better work. The acting of British screen players during the year has vindicated their superiority to those of every other country; and this remark is made advisedly, having due regard to the fact that good actors are often seen to bad advantage on the screen through indifferent direction. With one or two conspicuous and fairly obvious exceptions, the policy of utilising American imported stars, or stage celebrities without real screen knowledge, has not justified its adoption. On the contrary, there is every reason to believe that in the present ranks of British professional screen players are to be found all the stars that our studios, even if three times as busy, are likely to want; and it is incumbent upon all producers to spend time—and even money—in finding them where they undoubtedly are to be found.

The pictures of the year also represent a magnificent testimonial to the worth of our cameramen, who have turned out some superb photographic quality. They are to be warmly congratulated on achieving such results in the fact of what are often great difficulties, including, sometimes, inadequate studio equipment.

Our directors, too, are getting better and better. The old type of uncultured "roughneck" has practically disappeared, and our pictures are now made by thoughtful and able men, in what is always a

spirit of partial experiment. Another very far-reaching circumstance is the general improvement in the relations which exist not only between one firm and another, but also between craftsmen and studio workers of all grades. Three years ago it was almost the fashion in Wardour Street to sneer at the mention of some well-known producer or player with whom the sneerer was unacquainted. A certain tradition of manufactured and petty scandal has now been exploded by the freedom with which men and women, as a result of various causes, now encounter one another on a footing of acquaintance; and there has also been a cessation of much jealousy and a wholesome recognition of other people's good pictures.

Scenario Weakness

If there is one department of production which is vital, it is the story, and although the variety of subjects of the year's pictures includes far fewer impossible subjects than before, there is still, far too often, a weakness in what is just as important—the scenario. The fact that there are few good script-writers is mainly due to the lack of encouragement they have received in the past; and this can only be remedied by always getting the scenarios properly done by a competent, experienced writer, who must have reasonable time in which to do the work. The scenario is not properly appreciated in certain British firms. One or two of the heads of firms who buy scenarios are

quite incapable of telling a good one from a bad one; one or two producers insist on writing a bad one and drawing the fee; and other producers take a really good script and mutilate it in the course of production, with disastrous results. All this is wrong, and it requires no effort to see how the script and its integral value are reflected on the whole picture from start to finish. However, this year's British pictures show, on the whole, an improvement in this regard also—but not enough.

Fewer Novels Adapted

The vogue of the novel shows signs of waning—a fact we note without excessive regret. Plays still form the basis of many films. The original story specially written for the screen is represented by some of the finest pictures, including "Love, Life and Laughter," "The Pipes of Pan," "The Man Without Desire," "The Knock-Out," "The Romany," "The Woman Who Obeyed," and the Squibs subjects.

Our studios have good reason to be proud of the year's product. They are the goods to which the Industry can point when the British National Film League presents our case in due course. Such creative work while the Industry's very existence is threatened makes one speculate on the even greater things that could be accomplished under conditions of comparative stability.

The following is a Complete List of British Productions Trade shown during 1923

- | | |
|---|---|
| <p>"Mirage."
 "The Romany."
 "The Virgin Queen."
 "Paddy—the Next Best Thing."
 "Rogues of the Turf."
 "A Royal Divorce."
 "The Prodigal Son."
 "The Return of the Prodigal."
 "Through Fire and Water."
 "Harbour Lights."
 "Grass Orphan."
 "Wonder Women of the World."
 "The Hypocrites."
 "The Monkey's Paw."
 "The Blue Lagoon."
 "The Pipes of Pan."
 "Lily of the Alley."
 "Mist in the Valley."
 "Hornet's Nest."
 "Temptation of Carlton Earle."
 "Adventures of Sherlock Holmes."
 "The Romance of London."
 "The Lion's Mouse."
 "The Lady Owner."
 Gems of Literature Series.
 "This Freedom."
 "The Sign of Four."
 "The Knock-Out."
 "Married Love."
 "Love, Life and Laughter."
 "Wandering Jew."
 "The Scandal."
 "Dr. Fu Manchu."
 "A Gamble with Hearts."
 "Little Miss Nobody."
 "Syncopated Picture Plays."
 "Beautiful Kitty."
 "Indian Love Lyrics."
 "The Hotel Mouse."
 "The Starlit Garden."
 "Fires of Fate."
 "Should a Doctor Tell?"</p> | <p>"The Little Door into the World."
 "The Uninvited Guest."
 "The Right to Strike."
 "Guy Fawkes."
 "Chu Chin Chow."
 "Out to Win."
 "Pagliacci."
 "Strangling Threads."
 "The School for Scandal."
 "The Reef of Stars."
 "The Woman Who Obeyed."
 "Afterglow."
 "Young Lochinvar."
 "The Lights of London."
 "Squibs, M.P."
 "What Price Loving Cup?"
 "W. W. Jacobs' Comedies."
 "The Beloved Vagabond."
 "Heartstrings."
 "Boden's Boy."
 "The Royal Oak."
 "M'Lord o' the White Road."
 "The Audacious Mr. Squire."
 "Mary Queen of Scots."
 "Armageddon."
 "Becket."
 "The Naked Man."
 "Woman to Woman."
 "Comin' Through the Rye."
 "The Down and Outs."
 "This England."
 "Bonnie Prince Charlie."
 Quality Plays.
 "The Rest Cure."
 "In the Blood."
 "One Arabian Night."
 "Sally Bishop."
 Karno Comedies.
 "The Man Without Desire."
 "Squib's Honeymoon."
 "Don Quixote."
 "Hutch Stirs 'Em Up."</p> |
|---|---|

The Livingstone Film Expedition

Henry Walton sends interesting Chronicle of Progress

HERE we are at our first location, and I am just back from a good day's work at Dr. Moffatt's mission station at Seodin, three miles out of this little township.

The run out to Cape Town was thoroughly enjoyable, though we struck bad weather as soon as we got out clear of the Isle of Wight. This continued until we were well past the Bay and the tables in the saloon were fairly empty in consequence. I am one of those lucky people who are never, never sick at sea, so I was able to enjoy the sight of the good ship *Windsor Castle* putting her nose into it and taking it green over the bows.

We crossed the equator on the 7th and had a visit from Father Neptune and his usual train of attendants, I being one—to wit, counsel for the prosecution. Three victims were found guilty of attempting to sneak across the line without paying their footing, and were sentenced to be lathered, shaved and ducked, the sentences being duly carried out.

The second week was full of the usual ship's sports, with dancing every evening. One of the most amusing items was the Windsor race meeting, a miniature race-course being laid out on deck. There was a full staff of officials (who turned out correctly garbed), police, tipster, even a welsher (who was duly chased, caught and ducked) and "Old Kate" the card-seller. There were seven races on the card, the seventh being a deciding heat for the six winners of the previous races. The bookies—Messrs. Knock'em and Do'em—did a roaring business, over £150 worth of bets being booked on the final race.

The competitors were all ladies, who appeared in jockey-caps and colours, a sort of combination of horse and jockey. They weighed in and out as jockeys and were also paraded in charge of their "owners" in the paddock. The race consisted of cutting six feet of tape down the centre with small curved manicure scissors. Anyone cutting through the edge of the tape was considered to have run out of the course and disqualified. The races provided some very close and exciting finishes.

On the 10th, a number of the girls on board sold "Flanders poppies" for the benefit of Earl Haig's Fund, a sum of over £159 being realised. On the 11th, Armistice Day, the two minutes' silence was observed at 12.18 ship's time, corresponding to 11 o'clock Greenwich, the engines being stopped and the beginning and end of the two minutes being announced by blasts of the siren.

We reached Cape Town at dawn on the 12th, in perfect weather. Table Mountain, with the cloth on, the Lion's Head and the Devil's Peak made a wonderful picture in the sunshine. We got ashore about 10 o'clock, and a considerable portion of the rest of the day, as far as I was concerned, was occupied in collecting and sorting the somewhat extensive baggage of the expedition, some of which



Henry Walton

is being sent in bond through to Buluwayo, as we shall not require it earlier.

A violent sou'wester sprang up during the morning, turning Cape Town into an inferno of driving sand and dust; the two following days it rained incessantly; and as, in addition to these drawbacks, I was kept very busy all the while over various things that had to be attended to and arranged, I had no opportunity of seeing anything of Cape Town and its neighbourhood.

We left by train for Kimberley at 11 a.m. on Thursday 15th, arriving at the town of diamonds and tin roofs on Friday 17th at about 5.30 p.m. For the first 50 miles or so of our journey we ran through the most wonderful display of flowers imaginable. Never, even in Australia have I seen such a display, either for beauty, brilliance or variety. All the afternoon we ran along the Hex River Mountains, a range of stupendous extinct volcanoes, their enormous craters often miles in diameter, broken and weathered into the most fantastic shapes. Many had the appearance of titanic castles, with turrets and buttresses and machicolated battlements; one huge pile, seen in the distance, bore an almost startling resemblance to Edinburgh Castle.

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About 5 o'clock we commenced the ascent of the great plateau of Africa, our long train of fourteen coaches, with an additional double locomotive pushing behind, winding in and out of the folds and curves of the hills like a huge snake, and finally emerging on the edge of the plateau—the Little Karoo—at a point almost directly above that at which the ascent begins; a rise of some 2,000 feet in 20 miles. Dawn found us still making our way over this strange, inhospitable-looking land, bare earth or sand thinly covered, where there is soil at all, with sparse thornbush and tiny tufts of thin grass, and everywhere kopjes, flat-topped or conical, and more kopjes and again kopjes. As the day wore on the heat increased until mirages on all sides turned the distant kopjes to the semblance of islands reflected in placid, shimmering lakes, while the intervening plain was dotted with dust-storms, rising skyward like columns of thin smoke.

And so, on the evening of the second day, we came to Kimberley, a town of little interest to the sightseer, though the residential quarter contains many fine houses and beautiful gardens, mostly belonging to directors or officials of de Beers, who own practically the whole of the town and the land for miles around. We stayed at the Grand Hotel, where Frederick Labram, the engineer who designed and constructed "Long Cecil," that did such good service in the siege of Kimberley, was killed by a Boer shell. The gun now forms part of the memorial to those who fell during the siege.

There was no way of getting to Kuruman before the following Monday, so during the two intervening days we repacked our remaining baggage, dispatching the major portion of it to await us at Maritsani, higher up the line, en route to Buluwayo, and only retaining the most absolute essentials. On Monday morning (19th) we left for Kuruman, in two motor-cars, one with a trailer, in which was stowed the bulk of our baggage, together with His Majesty's mails, the cameras and all their gear, however, being taken in the cars for safety. For a few miles out of Kimberley the road is moderate, but it soon gives up all pretensions to being a real road and degenerates into a mere track, often in such terrible condition that it is simpler to leave it and make one's way over the stony Karoo. We crossed the Vaal River at Schmidt's Drift about midday, stopping for coffee (save the mark!) and taking a look at some of the diamond-fossickers working along the river-banks. (Incidentally, I may here remark that the South African coffee is easily the very worst I have ever tasted in my somewhat extensive wanderings around this world. I have not yet encountered any that is fit to drink.) We made various short halts at isolated farms, little green oases in the grey waste of the Karoo, and finally reached Kuruman after 168 miles of swaying, jolting and bumping, at about 8.30 p.m., so plastered with dust that we could

only recognise one another by our voices—more or less.

Our first day here was wet, but since then the weather has been one succession of glorious days of cloudless skies and blazing sunshine, and our work has gone forward apace. We have been working at the mission station at Seodin, three miles out of Kuruman, where Robert Moffatt lived and laboured, and where David Livingstone met and wooed and married Mary Moffatt. The old house and church and school-house still stand, much as in Robert Moffatt's day, with some of the old furniture even yet in serviceable condition, so that we have been able to reconstruct the scenes as they were in Livingstone's time.

We found the house occupied by (I believe) the third missionary in succession to Moffatt, Mr. A. E. Jennings, with his wife and daughter—a most delightful family, who have been kindness itself to us and of enormous assistance in the production of the Kuruman scenes. Nothing has been too much trouble for them; and Mr. Jennings' 25 years' knowledge of Bechuanaland, its people and its language, and of the whole history of the mission station and its occupants have been invaluable. Nothing that I can say could ever express our gratitude adequately for all they have done for us.

If the weather holds, which it gives every indication of doing, we shall finish the Kuruman scenes on Monday and begin the Kalahari Desert episodes (the Kalahari proper begins about 40 miles away from here) on Tuesday and finish by about Thursday. Then we return to Kimberley on Friday and take the train northward, while the two ladies of the party, who will have finished their scenes, return to Cape Town en route to England by the *Armada Castle*, which leaves Cape Town on the 7th December.

Here ends my résumé of our travels and our work up to this point. I hope that you and others of the Club will find in it something of interest. I shall write you next from Buluwayo, where we hope to be in about three weeks' time, and whence we shall start off "into the blue."

This should reach you about a week before Christmas, so it must convey my Christmas greetings to all friends at the Club. Wetherell and Pauli join me in good wishes and greetings.

HENRY WALTON.

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"Don Quixote"

STOLL—Adapted from the story by Cervantes—Scenario by Sinclair Hill—Directed by Maurie Elvey—Art Direction by W. W. Murton—Photographed by John J. Cox—Edited by H. Leslie Brittain—Leading Players: George Robey, Jerrold Robertshaw, Sydney Fairbrother, Edward O'Neill, Marie Blanche.

THE novel has formed the basis of an enormous proportion of screen subjects—far too much in fact; and Stoll's have relied in the past very largely upon the published fiction of latter years. Here they have gone back three hundred years, and have screened what is perhaps the first novel ever written. They are at least to be congratulated on their courage in tackling such a classic subject. The film falls short of complete success owing to a certain incoherence and lack of theme exposition.

It is not clear, indeed, whether it is to be regarded as a serious effort at screening Cervantes or a medium for the humorous exploitation of George Robey. As an attempt at the former, some unusually fine atmosphere has certainly been obtained, most of it in the spirit of the classic original. This is especially the case in the many exquisitely romantic exterior scenes, which by the beauty and treatment are the most successful parts of the picture.

As far as the story is adhered to, the sequence is a string of various incidents which are not very closely connected. They would seem more convincing and interesting if the significance of the central idea—that of chivalry carried to a crazy extreme—had been well brought out. Don Quixote's character is an essentially beautiful, if comic and pathetic one, and not enough sympathy for him has been elicited. The devotion of the faithful Sancho, too, is not very forcibly shown until the picture's latter portions.

It is not easy to determine whether the scenario, direction or cutting are at fault for a certain inconclusiveness of the various episodes, which sometimes seem to lead nowhere in particular owing to the absence of dramatic development. The principal incidents utilised are the journey to Toboso and Dulcinea's impersonation of the Princess at Carrasco's instigation; the windmill incident; and the Duke and Duchess of Alvarez receiving the two wanderers with pomp and lavish hospitality. So casually and prosaically is the action dealt with that the rides in between are more interesting. The duel tourney between Don Quixote and the White Knight of Castile is extremely unconvincing and the end of the picture most abrupt.

The imaginative side of the direction is technically excellent, and apart from the splendid and capitally designed sets, the visions of the demented Knight have been got over with great effect most vividly. Double photography of the finest kind is here employed most graphically, and the camerawork of J. J. Cox in every part of the picture is indeed splendid, certain

sections of it, if the truth must be told, forming the main interest of the production.

Credit is also due to the director for the capital way in which the big scenes in the Duke's palace, with their pageantry and grandeur, have been handled. The editing of the picture has been a difficult compromise between Cervantes and George Robey. The sub-titles are often excellent, although one or two are needlessly instructive, and others, such as "The pastor"; "He's an addlepat"; "Yes, he's an addlepat," intrusive by being utterly needless.

Which brings us to the players. As in the other Stoll subjects recently made, George Robey's admirers who expect to see the great comedian as funny on the screen as he is on the stage will be disappointed. Moreover, this subject is hardly the right medium for starring a humorist of his genre. In spite of this, however, we prefer his work in this to that in the other two already shown. He does not dominate, and seems to enter into the spirit of the part; although his "business" and sub-titles in Robey language (how much funnier it is when he speaks it!) are incongruous when the otherwise conscientious setting is taken into consideration. The use of such subjects as vehicles for Robey exploitation has not yet been properly realised. Comedy business and situations have to be written specially for such comedians, and in this instance (as in "One Arabian Night") one feels that a frank modernisation, making a strong point of incongruities and period anachronisms in the matter of "A Yankee at the Court of King Arthur," would have given the leading comedian much better scope.

However, Robey gets some quite funny situations here and there. Jerrold Robertshaw as Don Quixote might have stepped from Cervantes' pages. Physically ideal, his methods have just the right amount of exaggeration and bravado without the least real aggressiveness, and although sympathy for him was not very strongly elicited by the direction, he managed to obtain a good deal. The mounting and dismounting scenes in which he and George Robey figured were bad, and looked as though neither could ride.

The supporting cast are all without exception splendid. Edward O'Neill is a fine Duke and Marie Blanche a capital Duchess. Sydney Fairbrother invested her small part with the breath of genius by some means or other; Bertram Burleigh plays well and dashing; Minnie Leslie is sound as Dulcinea; and mention should be made of very good pieces of work by Adeline Hayden Coffin, Will Corrie, Henry Wilson, Frank Arlton and Norah Howard.

Summary

DIRECTION: Fairly good.

STORY AND SCENARIO: Classic treated in indeterminate disjointed way.

ACTING: Excellent, especially of title-role.

INTERIORS: Magnificent.

EXTERIORS: Exceptionally fine.

PHOTOGRAPHY: Splendid.

PULSE OF THE STUDIOS

Actual British Productions Summarised

FILM.	DIRECTOR.	STARS.	CAMERAMAN.	SCENARIST.	STAGE.
ANGLIA FILMS, LTD. —Faraday House, Charing Cross Road. Studio : George Clark's, Beaconsfield (Beaconsfield 183).					
"The Fair Maid of Pertn."	Edwin Greenwood.	Russell Thorndike, Sylvia Caine.	I. Roseman.	Eliot Stannard.	Assembling.
ARTISTIC FILMS, LTD. —93-95, Wardour Street, W. 1. Gerrard 3210. Studio : Bushey.					
W. W. Jacobs' 2-reelers.	Manning Haynes.	Stoek.	Frank Grainger.	Lydia Hayward.	On sixth picture.
ASTRA-NATIONAL. —101 and 179, Wardour Street, W. 1. Studio : Alliance, St. Margaret's. 'Bus 33A, 37; frequent Waterloo trains.					
"Miriam Rozella."	Sidney Morgan.	Owen Nares.	W. Blakeley, S. J. Mumford.	Sidney Morgan.	Assembling.
ATLAS BIOCRAFT. —58, Haymarket, S.W. 1.					
"The Rat."	Adrian Brunel.	Ivor Novello.			Scheduled.
B. & C. LTD. —Endell Street, W.C.2. Studio : Hoe Street, Walthamstow (Walthamstow 364 and 712).					
Pett Ridge 2-reelers.	Hugh Croise.	—	A. W. Kingston	Eliot Stannard.	Cutting first picture
BERT WYNNE PRODUCTIONS. —Vernon House, Shaftesbury Avenue, W.C. 1.					
"The Vanity Mirror."	Bert Wynne.	—	—	—	Scheduled.
"God's Prodigal."	Bert Wynne.	Flora le Breton, Gerald Ames.	W. Blakeley, J. Parker.	Louis Stevens.	Completed.
BERTRAM PHILLIPS. —Thornton House, Thornton Road, Clapham Park. Streatham 2652.					
"Why?"	Bertram Phillips.	Queenie Thomas, Betty Ross-Clarke.	P. B. Anthony.	Frank Miller.	Assembling.
"Peg Woffington."	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.	Frank Miller.	Scheduled.
"Her Redemption"	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.	Frank Miller.	Eighth week.
COMMONWEALTH FILM CORPORATION. —Studio : Famous Player's, Islington. Dalston 2770.					
"The Money Habit."	Walter Niebuhr.	Clive Brook, Nina Vanna.	Baron Ventimiglia.	Alicia Ramsay	Completed
DAVIDSON. —Lea Bridge Road, E. 10. Walthamstow 634. 'Buses 35, 38; trams 81, 55, 57. (Now works at Beaconsfield Studios).					
"Eugene Aram."	Arthur Rooke.	Arthur Wontner, Bar- bara Hoffe	Leslie Eveleigh.	Kinehen Wood.	Eighth week.
GAUMONT. —Lime Grove, Shepherd's Bush, W. 12. Hammersmith 2090. 'Buses 12, 17, and C.L.R. trains.					
"Claude Duval."	G. A. Cooper.	Nigel Barrie, Fay Compton.	Henry Harris.	Louis Stevens.	Fourteenth week.
GEORGE CLARK PICTURES, LTD. —47, Berners Street, W. 1. Museum 3012. Studio : Beaconsfield, Bucks. Beaconsfield 183.					
"Diana of the Islands."	F. Martin Thornton.	Nigel Barrie, Phyllis Lytton.	Emile Lauste.		Completed.
"Conscripts of Misfortune."	F. Martin Thornton.	All-star.	Emile Lauste.		Completed.
GRAHAM CUTTS.					
"The Eternal Survivor."	Graham Cutts.	Betty Compson.	Claude McDonnell.	A. J. Hitehoeek.	Completed.
GRAHAM-WILCOX PRODUCTIONS. —174, Wardour Street. Regent 556-7.					
"Southern Love."	Herbert Wileox.	Betty Blythe.	René Guissart.	Herbert Wileox.	Completed.
HEPWORTH PICTURE PLAYS. —Walton-on-Thames. Walton 16. Trains to Walton or Shepperton from Waterloo.					
"A Daughter in Revolt."	C. M. Hepworth.	Alma Taylor.	—	—	In progress.
IDEAL FILMS, LTD. —Boreham Wood, Elstree. Elstree 52. Trains from St. Paneras.					
"The Great Well."	Henry Kolker.	Thurston Hall, Seena Owen.	H. Wheddon.	—	Assembling
"Old Bill Through the Ages."	Thomas Bentley.	Syd. Walker.	H. Wheddon.	Captain Bairnsfather.	Completed.
"I Will Repay."	Henry Kolker.	Flora le Breton.	J. Rosenthal, jun.		Completed.
"The Typhoon."	Chas. Hutehison.	Chas. Hutehison.	H. Wheddon	Eliot Stannard.	Assembling.
"Charley's Aunt."	Thomas Bentley	—	—	—	Scheduled
STOLL. —Temple Road, Criklewood. Willesden 3293.					
"The Prehistoric Man."	A. E. Coleby.	George Robey,	D. P. Cooper.	Sinelair Hill.	Assembling.
"Colleen Bawn."	W. P. Kellino.	Henry Victor	—	Eliot Stannard.	Completed.
"Henry, King of Navarre."	Maurice Elvey.	Matheson Lang,	J. J. Cox.	Isabel Johnston	Starting.

PULSE OF THE STUDIOS—(Continued)

FILM.	DIRECTOR.	STARS.	CAMERAMAN.	SCENARIST.	STAGE.
"The Tower of London."	Maurice Elvey.	Matheson Lang.	—	—	Scheduled.
"The Wolf."	Maurice Elvey.	Matheson Lang.	—	Leslie H. Gordon.	Scheduled.
"The Beggar's Opera."	Maurice Elvey.	—	—	—	Scheduled.
"The Great Prince Shan."	A. E. Coleby.	Sessue Hayakawa	D. P. Cooper.	Sinclair Hill.	Starting.
"Miranda of the Balcony."	Maurice Elvey	Matheson Lang	J. J. Cox.	—	Starting.
WALLS & HENSON.					
"Tons of Money."	Frank Crane.	Leslie Henson, Flora le Breton.	Bert Cann.	Tom Webster.	Assembling.
WALTER WEST.—Princes Studios, Kew Bridge. Chiswick 574.					
"The Great Turf Mystery."	Walter West.	Violet Hopson.	G. Toni.	J. Bertram Brown.	Completed.
"The Stirrup Cup Sensation"	Walter West	Violet Hopson.	G. Toni.	J. Bertram Brown.	Casting.
WELSH PEARSON.—41, Craven Park, N.W. 10 ; and 3-6, Rupert Street, W. 1.					
"Nell Gwynne."	George Pearson.	Betty Balfour.	Percy Strong.	—	Scheduled.

Nationality in Pictures
Harry Rowson Touches Vital Points

WHILE there is a certain truth in the internationalism of the very greatest examples of all art, it is a very obvious fact that this dictum is often exploited for interested reasons by those who find it expedient to do so.

Nationality is one of the most real facts in humanity, and in no field is it more evident than in art forms, which are expressions not only of geography and manners, but also of ethics, social evolution and temperament. The fact that a thing is foreign is a barrier to its appreciation and popularity, and the fact that great creative individuals like Raphael, Mozart and Rodin have left monuments to all humanity is only a testimony to the barriers of race and language which can only be overcome by efforts of exceptional genius.

In actuality very few works even of the highest art become universally popular, and it is therefore a delusion to speak of the international appeal of the film as if it were possible to model all productions with such an object in view.

A National Reflex

Nations will always prefer to see films of their own national life, just as they will prefer to see native plays and read native books. Therefore the cry "British films for British people" is no jingo slogan, but an expression of the facts stated above. Harry Rowson has just declared that the peoples of all countries are demanding increasing home pictures. Of course plays come along which have a vogue in more than one country, and so will many pictures. But the legitimate theatres of the world cannot continue on international plays to the exclusion of their own, while the appeal of foreign pictures to the masses cannot last much longer unless supported by pictures of local interest." And he adds this important point: "Reverting to international drama, let it not be forgotten that invariably it is modified in each country and presented by the people in each country in a way that is impossible with pictures."

We have often suggested that the popularity of the star, admittedly (however regrettably) the main attraction of a film from the box-office point of view, is a factor in film exploitation which has been

infinitely more thoroughly appreciated and acted upon by transatlantic firms. Mr. Rowson, we are glad to see, refers to this side of the Industry also:

Star Exploitation

"The actor or actress here, even when of real ability and personality, is a rolling stone, and does not get the benefit of successive and cumulative advertising and exploitation. The exhibitor does not know when he is going to get another picture with the same star—the manufacturer is not disposed to continue spending money on advertising an artiste who has already gone elsewhere. British exhibitors suffer in consequence of a scarcity of exploited personalities of great ability and with it the whole of the British manufacturing industry. It is really futile to urge seriously that this country has not the talent from which stars are made. Remember Charles Chaplin was born in London—he might easily have been an unknown struggling actor under British conditions, and we would not have been aware that the genius of the screen was actually a British subject. The whole problem of British stars is a matter which deserves consideration of the National Film League, and they might very well find methods by which actors and actresses can be exploited before the public in the interest of the British industry where each individual manufacturer is not able to do so commercially."

Ireland and Audiences
by CHARLES VANE

IT was with mixed feelings on a recent Sunday afternoon I stood on the deck of the steamer and saw for the first time for twenty-five years the coast of Ireland once again. On the last occasion of my visit I had the honour of being associated with the late Sir Henry Irving, whom I shall ever regard as the greatest of all actors and beside whom the modern school appear with the utmost respect as mere pigmies! In recent years one had read so much of "the distressful country"—so

many conflicting opinions, so much condemnation, so much that was so ridiculous, so much that was magnificent, that it was impossible to form anything like a correct estimate of Ireland as it is to-day. With politics the actor has nothing to do. His business is to entertain his public, and in his private life to conduct himself with becoming modesty, to express no opinions upon matters outside his own particular sphere, and to confine his activities to merely "observation."

Hospitality General

After a three weeks' visit to Ireland I can only set down a few facts as they appeared to me at first hand. As a world-wide traveller I can but say that through the whole of our visit to North and South Ireland we, as a company, were treated with a kindness and hospitality for which it was impossible to make adequate return. I came into close association with almost every kind and condition of Irishmen, and on every hand met with a cordiality and hospitality that was amazing. Both Cork and Dublin bear scars it will take years to remove, and the mind is staggered to realise that within a recent period such deplorable destructive faculties were let loose. When I asked several Irishmen of different social standing how it was possible such things could have happened, every one of them practically scratched his head and "gave it up"! They all deplored the useless sacrifice of so much that was beautiful, but not one of them could explain the reason.

No Enmity

Not the slightest hostility appeared towards the English. In fact, time and again I heard genuine expressions of regret at the withdrawal of the old garrisons. Business, both in the theatrical and the film world, was excellent in all the towns we visited. One thing particularly noticed was that the old quick appreciation of humour is as much alive to-day as in the years gone past. At the pictures and on the legitimate stage there is no necessity to drive home the point; the Irish audiences almost anticipate the jest before it is well uttered, and the response is hearty and instantaneous.

The "Paddy, the Next Best Thing" Company entered Ireland with some little apprehension, but left that most beautiful land with real regret and a sense of true gratitude to those who had shown us so much kindness.

Stage & Screen Comparisons

by JOHN STUART

SOME people say that acting for the stage or the screen are very similar. I beg to differ; and I would like to point out briefly some great comparisons which may be drawn.

For instance, on the screen *movement* is slower than on the stage. Film artistes would be very jerky if this were not the case.

Secondly, one has to convey with an expression mainly coming from the eyes, what one can "get over" on the stage by voice and articulation.

Again, on the stage one has an audience; but on the screen the audience consists of a camera, cameraman, producer, and a few electricians. On the stage by the time one comes on the *atmosphere* is warm and pleasant, but what about at a studio when you start working early in the morning, when the studio is freezing, and your make-up frozen when you arrive?

Then as regards time. One knows the exact hour the curtain rises and falls, and one's part is finished for that day; but at a studio one is called at 9.30—and dismissed—when?

Very tiring, admittedly, but it can't be helped. Either the studio is fogged, or if that day's work happens to be exterior, the sun does not oblige. In a theatre, sun, rain, thunder or fog will not hinder a performance.

As regards *voice production*, there is only the difference of intonation and "speaking up" which is not necessary on the screen, though I do say: Speak your lines not lip them as if one doesn't speak naturally on the "take," how can it look natural on the screen? After all, the camera tells no lies.

Then there are *the limits* one has to work in on the films which one doesn't meet with on the stage. One great thing about the screen is the variation one gets. For instance each day at the studio it is a different set, different action and even different people, but on the stage it is the same scene, same people, same lines. On the stage, if you make a mistake one night you can rectify it next night, but as regards filming, once it is in the box, it is registered for ever, and unless there is a retake nothing on earth can put it right. Then, *technique*—one must forget it on the stage but use it to full advantage on the screen. Repose is, of course, common to both arts, and most essential and effective in each, particularly on the screen.

"Colleen Bawn" Complete

We understand that W. P. Kellino is more than pleased with "The Colleen Bawn," which has now been completed and awaits an early Trade show. The leading players in this new Stoll production, which contains many scenes taken in actual Irish settings, include Henry Victor, Stewart Rome, Colette Brettell, Gladys Jennings, and Clive Currie.

Mutilated Masterpieces

Literature Desecrated by Film Vandals

ONE of the strongest arguments for the original screen story consists of the repeated distortions and mangling of great works of literature by producers and film-magnates whose mentality unfits them for their jobs.

Let it be first conceded that adaptation and the inevitable modification and alteration of a story for the screen is not necessarily vandalism. There are many British authors who are enthusiastic respecting the way in which the spirit and action of their novels and plays has been preserved in the film adaptations. Among them may be cited W. W. Jacobs, H. A. Vachell, Edgar Wallace, Keble Howard, Michael Morton, E. Temple Thurston, Sir Hall Caine, Arnold Bennett, Andrew Soutar, W. A. Darlington, H. de Vere Stacpoole, and E. Phillips Oppenheim.

It must be admitted, however, that the approval with which adaptations have been received by the original authors has entirely depended upon their being fortunate enough to have received sympathetic treatment at the hands of the right kind of producer. The inexperienced author is just as likely as not to get into the hands of the ignorant and often semi-illiterate persons whose facile studio technique is too often allied to a colossal vanity which impels them to interfere and "improve" a story out of recognition. This not only offends those who love good books, but prejudices authors against the screen—and especially against writing for it.

Although British producers have until recently indulged in the dangerous luxury of regarding the author as a nuisance, and in too many cases still have the contempt that springs mainly from ignorance, it must be pointed out that the Americans are the worst offenders as regards the complete distortion of British novels and plays. We are always glad to see the legitimate grievances of authors pointed out, and would quote the following extract from the *Daily Mail* a few days ago:

"When a film producer sets himself to adapt a novel for screen purposes he generally finds it necessary to mutilate the story and to kill the spirit of the book.

"Indeed, he frequently shows ideas so utterly different from those of the original author that it would appear that he has sufficient imagination to invent a brand new story of his own. Why, then, pretend to adapt a novel?"

Another "expert" article in the *Weekly Dispatch* recently talks about British pictures getting bookings of £1,000 per week, and the scrapping of miles of wasted film, by "Mr. Graham Wilcox"—whoever he may be. The same journal lately talked about film stars' salaries. How is it that the Rothermere Press seems to "fall for" articles by self-styled "experts"? The *Daily Mail* hat, so frequently doffed to France, seems, as far as film matters are concerned, to fulfil the function of a conversational filter too often.

"The answer is, of course, that the name of a famous author can attract people to the kinema. But when a novel is relished and distorted until the screen version has little of the original left beyond the title, a big disappointment is bound to be felt by many who see it.

"This will probably be the effect of the Famous-Lasky version of 'The Ebb Tide,' that little gem of literature so artistically polished by Robert Louis Stevenson and Lloyd Osbourne. For here is mutilation without mercy or respect.

"Changes have also been made in Temple Thurston's book 'Sally Bishop,' the new Stoll production, to fit it for the screen. But, apart from a new ending, which leaves Sally in a position to be happy ever afterwards instead of leaving her a corpse, as in the book, the original story has been fairly closely followed."

The compilation of a list of really great subjects appallingly mutilated by American "adaptors," would be the formulation of a powerful indictment against the crude and Philistine mentality which has been the cause of so much bitter enmity on the part of the literary men to the film industry.

What could have been more disgraceful, for instance, than the dreadful travesty of Barrie in "The Admirable Crichton," and of Anstey in "The Man from Blankley's"? The interpolations in each case have been of such an outrageous character that a burlesque of them is impossible. Compton Mackenzie's "Carnival" was another devastating example. In some cases the original has been so twisted out of recognition that an original screen story has been the result, and the only point in purchasing the rights of the work has been the exploitation of the author's name.

This short-sighted policy, however, is apt to recoil on the heads of those who adopt it. The public who presumably are drawn to see a version of their favourite books are disgusted; the good pictures which might have been made from the subjects are non-existent; and the authors are indignant and contemptuous, which means that a main source of story-material is being deliberately cut off.

England has produced men and women who are responsible for the greatest story-material the world has ever known. Our land is the cradle of great literature, and it is a matter of serious national importance when the rights of many of our cherished subjects are sold to Americans only to come back on British screens (incidentally crowding out British pictures), in a distorted and hacked form which are nothing short of an insult.

Authors cannot be blamed for selling the rights of their brain-children to the highest bidder. But if the British industry (which we are ready to admit is far from blameless in this connection) were stabilised and had a fairer chance of expansion than it possesses to-day, British authors would be able to sell subjects more profitably at home—and incidentally exact conditions of sale which would reduce the instances of distortion.

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Saturday, January 5, 1924

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The Public's Preferences

THE great Dr. Johnson declared upon a memorable occasion that patriotism was the last refuge of a scoundrel; and the attempted justification of much that has been questionable by the brazen flaunting of the Union Jack is a commonplace in our history. For this reason we do not pin our faith to the patriotic appeal to exhibitors to support British pictures. Such an appeal is incidentally also beside the mark in considering the proportion of exhibitors in this country who are of alien origin. Even the better (and preponderating) type of showman, however, is more susceptible to business facts than to Jingoism; and therefore the fact to be rubbed in at every opportunity is that the good British picture means good business, for the very simple reason that the kinemagoer wants to see the good productions of his homeland.

* * *

Sir Oswald's Candour

WHEN will this be fully realised? We commend the attention of our readers to some remarks made last Saturday by Sir Oswald Stoll on this very matter. Speaking at the annual meeting of the Stoll Film Company, he observed that exhibitors apparently preferred to please themselves rather than the public, and utterly disregarded public sentiment. "British exhibitors are obsessed by American pictures, but the general public are not." The clearest illustration of this is to be found in the attitude of practically everyone unacquainted with the industry with whom one from time to time discusses pictures. There is a puzzled wonder at the paucity of British pictures, coupled with a sense of weariness at the machine-made foreign picture.

American Sneers

IT must again be emphasised that the feeling and temper of those who find themselves in economic peril because of British production conditions is not anti-American. It is pro-British in so far as it represents a set of creative workers in England fighting for the maintenance of their industry's existence. If the American nation found its screens practically monopolised by the films of England, we could hardly expect their "kicking." No American, therefore, should, presume to decry or belittle the attempts now being made to bring the British industry's case for stabilisation into the limelight. In justice to Americans, the carping has emanated solely from an interested few.

* * *

Patriotism without Prejudice

STILL less is there any prejudice against good American pictures. The wonderful achievements of American directors, from Griffith downwards, are a monument of human endeavour. Here again Sir Oswald Stoll puts the facts cogently when he says that the British public "are sufficiently catholic in trade to wish to see pictures of every nationality, but they never at any time had desired to see them instead of pictures of their own, wherein they could see British life and ideas in a British atmosphere." So real is this sentiment that the appeal of a British picture on its merits of pure nationality often counterbalance defects in other directions. Yet it is surprising to note among the 1923 native productions already released to the public, a number of really excellent films whose release dates seem to have come and gone without their being accorded anything like the showing they deserved. One occasionally scans the films showing in the West End, for example, and notes that the same ordinary good American feature is being shown in five out of six cinemas. Why is not the same booking accorded fine British pictures like "The Grass Orphan," "The Knock-Out," "A Sailor Tramp" and "The Wonderful Story," every one of which is better than the average American feature, yet did not receive anything like the bookings they merited. Did the public disapprove of these pictures—or did the exhibitor decide, on the public's behalf, not to show them?

* * *

Strike Out in Stories!

ELSEWHERE in this issue appears a suggestion from Adrian Brunel that British films might well specialise in original stories. There is much more in this than perhaps may be cursorily appreciated. The American picture, even

with a better scenario, among other technical points, than its British prototype, falls down chiefly on story value. Here is our chance to break away, somehow, from the stereotyped sensationalism rung in innumerable changes which forms the basis of most of the transatlantic output of ordinary features. Let us go into comedy, tragedy, fantasy if need be. Even in American pictures, the story is the least expensive side of production. It is also the most vital. Every other factor is taken for granted by an increasingly critical public, and by devoting more care—and money—to what is after all the least expensive side of a picture, we stand a greater chance of turning out productions which will attract world-wide attention.

* * *

Our "Big" Salaries

THE article on actualities of remuneration in British studios which appeared in a recent issue has aroused some interest, as it is the first real attempt to put the facts in something like their proper perspective. If the public only realised the hand-to-mouth existence of the vast majority of British screen players, their ideas would undergo considerable revision. It is said that some of the fantastic salaries paid to American stars are being cut down. Stars' salaries do not form more than a fraction of the wastage in certain American studios, but some reduction was of course inevitable. Let us hope that British firms will not be encouraged thereby to import more American stars without demonstrable cause. We have all the talent we want in England, and the salaries of British players can be a compromise between inflated American figures and the meagre and truly fantastic stipends they receive to-day.

* * *

Starring Amateurs

WE have dealt with some odd statements in the *Weekly Dispatch* on revenues from pictures. In the same article itself, however, is a reference to the occasional disaster which overtakes those who finance a picture starring an amateur friend of the backer. This is no romance, but a matter of periodical fact and has happened at least once during the past year. We have no objection to someone with more money than intelligence wasting a few thousands in this way if it amuses him; and it gives employment to producers and lesser players. But a British picture that fails and is scrapped is a bad thing morally for the Industry. This starring of "duds" with no claims to competence hardly ever happens on the stage nowadays. Why should it happen in

HIGH LIGHTS

News and Views of British Film-land

At the Thornton House Studios, Clapham Park, Bertram Phillips last week concluded the final scenes of "Her Redemption," his latest picture, starring Queenie Thomas, Frank Stanmore, John Stuart and Cecil Humphries. On the completion of the editing and titling, the Trade show announcements will be duly made.

However, Bertram Phillips, who is very energetic these days, is not letting his studio remain idle, but is busy on a fresh production, starting immediately. The title of this is "The Alley of Golden Hearts." Queenie Thomas will be again supported by John Stuart in the leading male part, and that sound player, Frank Stanmore, it is understood, will again be prominent. Cyril Stanborough is assistant, and P. B. Anthony is in charge of the photography.

A cheery send-off was witnessed at Victoria Station last Saturday, when three Stoll companies departed for location in the South of France. Jeffrey Bernerd and Joe Grossman were in charge, and the two directors, Maurice Elvey and A. E. Coleby, seemed full of cheerfulness under their load of responsibility. The three pictures to be made are "The Great Prince Shan," with Sessue Hayakawa, Ivy Duke, Valia, Tsuru Aoki, Fred Raynham and David Hawthorne; "Henry, King of Navarre," with Matheson Lang, Henry Victor, H. Agar Lyons, H. Humberstone Wright and Hutin Britton; and "Miranda of the Balcony," with Matheson Lang, H. Agar Lyons, H. Humberstone Wright and Valia.

The cameramen, J. J. Cox and D. P. Cooper, were also serious about their responsibilities; and Captain Walker, H. Nicholls Bates and Victor Peers all seemed saddled with the cares of Empire. It is anticipated that the companies will return in about three weeks—which seems like "going some."

Muriel Alleyne, the scenarist, had good news from India on New Year's morning, when she learnt from the Honour's list that her cousin, Mr. Justice William Ewart Greaves, was amongst the new knights. Sir William Greaves was at one time captain of the Harrow eleven, and has been an Indian judge for some years.

A bigger success than ever is anticipated for this year's Kinema Club Carnival, which takes place at the Hotel Cecil on February 4, and is the film stars' very own revel.

This year the Carnival will be held under the patronage of the British National Film League (the association which has already achieved so much for British films), and a huge attendance is anticipated.

Ivy Duke, Violet Hopson, Florence Turner, Stewart Rome, Guy Newall and Victor McLaglen are amongst some of the most important stars who will be present.

Louis Levy, the most famous of kinema musicians in this country, will conduct his own orchestra, whilst, if it can be satisfactorily arranged, groups of artistes from the most important British films of the year will appear in a specially arranged procession at midnight, and as the night of the Carnival marks the opening of the Great British National Film Weeks, the procession will be headed by one of the most beautiful English screen stars as Britannia.

Tickets, price 25s., include a splendid sit-down supper, and should be secured without delay. Every member of the Kinema Club (to whom the price is 15s.) should make a point of selling as many as possible. Major Foyle has issued a number of books, and the progress so far is satisfactory.

It is our sad duty to record the death, from bronchial pneumonia, of that excellent actor of character parts, Pino Conti. His work was always distinctive, and he shone in many grotesque rôles. In "Guy Fawkes," "The Wandering Jew" and the Karno comedies he was very successful. Our sympathy, and that of our readers, must be expressed to Mrs. Conti.

Clive Brook and Fred Paul, both looking very fit, are now back in London, having completed their parts in "The Recoil," the new picture directed in the South of France by J. Parker Read, junr., and starring Betty Blythe and Mahlon Hamilton. Betty Blythe returned to the States this week, and I hear rumours that she will shortly have a producing unit of her own.

Edward Godal has this week revealed details of an interesting new series of pictures to be made at the B. and C. studios in Hoe Street. They are a series of dramas (six of two reels each) starring the famous musical comedy actress José Collins, and directed by Thomas Bentley.

The stories have been specially written by Eliot Stannard. José Collins has starred in two previous British pictures from the B. and C., viz., "The Sword of Damocles" and "Nobody's Child." It is announced that the titles of the new series are as follows: "The Courage of Despair," "The Secret Mission," "The Shadow of Death," "The Battle of Love," "The Velvet Woman" and "The Last Stake." A strong supporting cast includes Arthur Wontner, the able West End actor, now completing the title rôle in "Eugene Aram" for Granger Davidson, and Faith Bevan. Moss Empires, Ltd., will handle the United Kingdom rights.

Douglas Bland tells me he will henceforth be known professionally as Douglas Blandford, and that he is now playing juvenile with Jose Brook's company and Wynn Weaver in "The Widow's Husband," on tour.

It seems to be the fashion to change the title of a picture during production, and the second Betty Compson picture made by Graham Cutts is almost a record in this respect. The successor to "Woman to Woman" is from an original story by the same author, Michael Morton. Originally called "The Awakening," it was rechristened "The Eternal Survivor." Now, W. and F., in announcing the Trade show, present it under the name of "The White Shadow." Betty Compson is supported by a very strong cast, including Clive Brook, Henry Victor and A. B. Imeson. The picture is being shown at the New Oxford Theatre on Wednesday, January 30, at 3 p.m.

Cameron Carr, now at work at the Prince's studios, Kew Bridge, in the heavy lead for Walter West in "The Stirrup-Cup Sensation," tells me that this is his twentieth picture for West. In nearly every case his rôle has been a villainous one. I have often wondered why Carr is not sometimes cast for more sympathetic and even humorous parts.

CALLOUS COUPLETS

The leading lady wrecked the set,
Her screams I never shall forget;
Her manners, as a rule, were gentle;
But sometimes she was temperamental.

We are not at all sure that it is altogether advisable for Astra-National to disclose in publicity that the delays to "Miriam Rozella" caused by the recent fogs have meant an added cost of £2,000 to the completed picture. Such information is likely to get to America and confirm the impression existing there in some quarters that the British climate is unsuitable for filming. This is far from being the case; and the delays to the productions of more than one firm in recent weeks have been largely due to the unfavourable geographical situation of certain of our studios.

Following the completion of her leading part in the Granger-Davidson production of "Eugene Aram," Barbara Hoffe was married on Wednesday last to Mr. T. A. Oakshott. The wedding at the Chapel Royal, Savoy, was something of a surprise. The bride, who departed on her brief Paris honeymoon, shortly sails for Australia with Seymour Hicks and Ellaline Terriss.

A lengthy review in a prominent American Trade journal of "The Monkey's Paw" describes Manning Haynes' picture in terms of real praise. "Think of some of our American directors," it says, "confined in picture action to the inside and outside of a humble cottage!" The acting, especially that of Moere Marriott and Marie Ault, is also warmly commended; and Haynes is declared to have "accomplished the seemingly impossible" by holding the interest without a love romance of any kind. It is good to hear of a British picture thus received "across the pond."

Four British stars made personal appearances in local kinemas last week on behalf of the West London Hospital. They were Stewart Rome, Victor McLaglen, Marjorie Hume and Pauline Peters; and the results, thanks to their generous efforts, were very gratifying.

It is announced that Gaumont's have made arrangements to distribute Bertram Phillips' latest production "Why?" featuring Queenie Thomas. Here, again, the title may be changed before the Trade show, shortly to be fixed, takes place.

Megaphone

Sir Oswald Stoll Hits Out Plain Speaking at General Meeting

AT the fifth ordinary general meeting held at the Stoll Picture Theatre, Kingsway, Sir Oswald Stoll (chairman of the company) said:

I rise to move the adoption of the report and accounts which I assume may be taken as read.

There is a large decrease on the credit side of the profit and loss account. The reason is that we have not done so much business. That, in my opinion, is also one of the reasons, apart from depression in trade, why picture theatres in this country during the year have done less business.

Exhibitors apparently prefer to please themselves rather than to please the public, and they utterly disregard public sentiment. Owing to this disregard of public sentiment, British pictures, which are this company's main source of business, do not yet appeal as they should to the British exhibitor. British exhibitors are obsessed by American pictures, but the general public are not. The public at large keenly resent having to find £50,000,000 per annum to send to America in payment of war debt. They are becoming more and more averse from paying for American pictures as well.

Including the risk of exchange, which our Government undertook to maintain against the people of this country, we shall probably have to pay in principal and interest well on the way to £3,000,000,000 in settlement of an American debt of £1,000,000,000 for war purchases, the concrete values of which, owing to the high prices charged, did not exceed half of £1,000,000,000.

We are placed in the position of a defeated people, conquered by America, and forced to pay a heavy yearly tribute for many years to come. This is not the fault of the American people. It is the fault of a few people on both sides of the Atlantic playing for position in high finance.

Though our people as a people cannot blame the American people for this settlement, it is foolish on the part of exhibitors to expect our people to take a keener delight than ever in American pictures.

Exhibitors in that mental condition seem to require medical advice.

The British Film League was to change all that. But contrary to expectation, since the British Film League campaign in favour of British pictures for British screens began, the exhibitor has become more shy of British pictures than ever.

If exhibitors persist in forcing the bad and indifferent American films upon the British public whilst this American tribute of nearly fifty million pounds per annum is being paid on such a curious basis then I fear that their extraordinary policy, together with profitless trade that the tribute is partly the cause of, will close the doors of hundreds of picture theatres in this country before we are very much older.

The British people in ordinary circumstances are sufficiently catholic in taste to wish to see pictures of every nationality, but they never at any time have desired to

see them instead of pictures of their own wherein they can see British life and ideas in a British atmosphere and revel in the feeling that there is no place like home.

It is clear that the business of this country and of others in the same branch of the kinema industry is suffering at the moment from the fact that the public knows what it wants, but the exhibitors do not know.

There is a reason why I may speak in this way of exhibitors without offence, although numerous intelligent people are included amongst them. The reason is this: Exhibitors by the score came into picture theatres in boom times with the idea that to convert a shop, a tram shed, a skating rink, or to erect a new building, in order to fill it with eager crowds of the paying public looking at pictures on a screen, was money for nothing. They did not pretend to know the business or even to believe that there was any business to know.

But for that, I should have been content with John Stuart Mill's opinion that in this business, as in most other businesses, it is true to say "there is no one so fit to conduct any business, or to determine how or by whom it shall be conducted, as those who are personally interested in it."

The cause I have described, though a most important one, is not the sole cause of the fall in our profits. Further causes are an actual loss in fighting the efforts of renters in other countries to keep British pictures out; and also some unavoidable and expensive litigation which will not recur.

We deemed it advisable to make no attempt to carry over any part of these costs but to let the revenue for the year bear the burden.

This course materially helps the current year.

The resolution was seconded by Major B. W. Broad, and carried unanimously. Sir James W. McGraith, the retiring director, was re-elected.

New Gaumont Subjects

The Gaumont Company, who must be incidentally congratulated upon a fine output during 1923, announce new subjects to be directed at the Lime Grove studios before long. George A. Cooper, handicapped by weather, is completing the big production of "Claude Duval," starring Nigel Barrie and Fay Compton. Two stories recently acquired for future production are "Hounded Down," a novel by David Durham on modern domestic lines, and "The Happy Ending," Ian Hay's play. Gaumont have also obtained the screen rights of the melodrama "What Money Can Buy," by Arthur Shirley and Ben Landeck, which has just terminated its run at the Lyceum Theatre.

Cameramen's Section The Year's Results

THE past year's camera work has been a great feather in the cap of the British photographer, and an unexampled standard of high quality has been attained both by studio craftsmen and topical "snatchers."

The studio work, in spite of equipment limitations in certain studios, is reflected throughout the excellent output of 1923. The British cameraman is passing through a period of stress, and his interests in the firm establishment of the native industry are identical with those of players and directors.

Attempts are constantly made to trade upon the slackness of things by cutting down the salaries of cameramen. Saving money in this direction is the falsest of economy. The quality of a picture cannot be jeopardised by cheapening, and cheap cameramen of indifferent qualifications have before now caused the scrapping of a picture.

Robert H. Dykes is accompanying the British naval squadron on its official Empire cruise, and, quartered on H.M.S. *Hood*, is in charge of the cinematography.

Arthur W. Kingston will photograph the new José Collins two-reel dramas for the B. and C., directed by Thomas Bentley.

J. J. Cox is photographing the two Matheson Lang pictures, "Henry, King of Navarre," and "Miranda of the Balcony," for Maurice Elvey (Stoll) on location in Nice.

Geoffrey Barkas is in Canada at work upon a series of films called "Life in the Dominion," which will be handled here by British Instructional Films.

P. B. Anthony is turning for Bertram Phillips on "The Alley of Golden Hearts."

Rene Guissart has returned from the Riviera, after having photographed "The Recoil" for J. Parker Read, junr.

A Showman Speaks

There is wisdom in the following remarks from that active exhibitor and ex-member of the General Council, G. H. Barber, whose support to the British studio might well be followed by certain other showmen:—"Now that British films are being pushed, let British producers give a chance to new British artistes, instead of running after those who have been acting for other producers, paying them big fees, and so placing their pictures out of the reach of many exhibitors." From which it would appear that the alleged hypnotism of a big name leaves at least one intelligent showman unaffected.

Is Originality Popular?

by ADRIAN BRUNEL

You ask me to write why I think stories like "The Man Without Desire" will appeal to the public. In your last issue you were kind enough to applaud my "courage" in producing this story. I have had similar congratulations from other journals—which amuses me, for although I thought the story good and the theme an interesting one, it never occurred to me that I was doing anything extraordinary in making them the subject of a film. I thought, "Let's try and do something unhackneyed, something new to interest the public." It was apparently rather innocent of me. This very natural mental process is, I see now, a novelty. And yet there is a tremendous affectation in the Trade that we must have something new.



Adrian Brunel

There are distinct signs that the public welcomes anything new, but unhappily there are poor creatures who sell their souls for a pittance and "view for exhibitors," who consciously do not choose what they think the public wants. These "critics" say of anything new, "Of course this is all very excellent—in fact, just what we like—but we don't think the public will stand for anything so out-of-the-way. It's above their heads." That's what they say to their diminishing consciences. But what they write to their employers is not so complimentary.

Certainly, some exhibitors are progressive; they ask for new ideas and are genuinely relieved when they get them, but these people are not so numerous as they should be.

It is my firm conviction, after twelve years' experience in all branches of the Trade, that the public will stand for originality and for what the newspapers call "better films."

Further, it is my conviction that unless we give the public good, original, varied, and even thoughtful films, the Industry will not flourish as it could.

When a film that is out of the ordinary is offered, it is, if any good, welcomed by the Press on behalf of the public, but is resented by a large section of the Trade. Being poor psychologists, the old-fashioned exhibitors don't like to deal in anything differing from the factory-made goods they have been selling for years. They dread progress or innovation, and at the

same time deplore the fact that business is not what it used to be.

These people think they know so well that they will not be guided. If they studied their business, they would follow the Press reports of films and learn from them. If I had a kinema, I would far rather trust the judgment of a dozen Press critics than that of one or two professional panderers to the taste of the lowest grade exhibitors.

It is a stupid and cheap form of cynicism to pretend that the public is composed of vulgar imbeciles.

We must not only break through this barrage of prejudice, but batter it down. It must be discredited.

Einstein's theory of relativity is a subject that 999 companies out of 1,000 would reject as unsuited to the screen. But one bright company might show how to tackle it successfully and, being a powerful organisation, get it through to the public. If the public like it, then half the other companies would be considering variants of the successful pioneer film. But if the film company were not powerful, it would have to fight its way through to the public.

If we in England want to strike an arresting note, let us be original. And don't let us do imitation American films; I have seen some of our excellent efforts in this direction, but it's mighty difficult to beat Americans at their own game, and it does nothing for the development of our British Industry, to say nothing of the Industry as a whole.

There are innumerable things we can learn from America, we all know, but there is one lesson which I have not yet seen emphasised. The New York film man does not say, "Gee, what a wonderful country the State of New York is!" He says, "What a wonderful continent ours is!" Do not let us confine ourselves to England; particularly in the winter. We are better off in Europe than they are in America. I am always hearing from Americans, "You see, we can get to the coast in four days, and we have in the States every type under the sun."

Well, so have we in Europe. We can get to Italy or Spain in half the time. We can get to Morocco or Tunis in four days. And as for types—well, we have only to wake up and look around.

I offer these suggestions to the British National Film League, which is doing more than anything else to evolve a policy for British producing companies. When we have got all its members to realise the advantages to themselves of all pulling together, we shall forge ahead.

The condolences of the whole studio world will be extended to Marjorie Hume on the loss of her mother, who passed away last week after a comparatively brief illness, and on behalf of our readers we must express our deep sympathy to the family in their bereavement.



▷ SOME ▷ STOLL SUCCESES and their Producers



Produced by W. P. Kellino: (1) "YOUNG LOCHINVAR"; (2 & 3) "COLLEEN BAWN."
Produced by Sinclair Hill: (4) "ONE ARABIAN NIGHT";
(5) "THE INDIAN LOVE LYRICS."

Quigley Committed for Trial

Film "School" Fraud Charges

LAST week, at Marlborough Street Police Court, Jessie Wilding (25), described as of no occupation, of Elm Leigh, Pinner, was charged on remand with attempting to obtain £500 from Mrs. Lilian Thomas, a clerk at Premier House, Dover Street, W., by false pretences and with intent to defraud. She was further charged with obtaining by false pretences a total of £174 10s. from Mrs. Emily Gertrude Wells, widow, of Alexandra Road, West Hampstead, and conspiring with a man on various dates to defraud persons of moneys by falsely representing that they were carrying on a genuine business at Baker Street, and were able to instruct such persons in kinema acting and get them salaried positions. Prisoner was also charged with obtaining by false pretences on September 7, 1923, a £100 cheque from the Watford Loan and Investment Company.

Mr. Wallace, for the Director of Public Prosecutions, said the prisoner told Mrs. Wells that she was forming a company called the Empire Studios of Kinema Photography, which was to be financed by "Lord Willoughby" and "Lord Leverhulme, who, she said, were going to pay £10,000 each into the company, and she (Wilding) was going to pay in £5,000. She also told Mrs. Wells that the two lords were sleeping partners in the company. Prisoner asked her if she wanted to subscribe, and Mrs. Wells told her that she had nothing to subscribe. Prisoner asked her to be a working partner with her, and told her it would be necessary to put down £100. Mrs. Wells paid £30, and accused told her that she would receive a salary of £15 a week. Later accused informed her that "Lord Willoughby" refused to advance money for the scheme unless she married him, and she (prisoner) said she would not do that. These statements, said Mr. Wallace, were fabrications. Eventually Mrs. Wells, at prisoner's request, took rooms at Baker Street, pupils coming there for kinema training. Later accused disappeared.

Evidence was given, and accused was committed by Mr. Mead for trial at the Old Bailey and allowed bail.

It is, perhaps, unnecessary to remind our readers that Wilding is none other than Marian Quigley, by which name the lady is even better known.

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Screen Values

Measuring up the Week's Product

"The Money Habit"

GRANGER - COMMONWEALTH—From the novel by Paul Potter — Scenario by Alicia Ramsay—Directed by Walter Niebuhr — Assistant director, James Sloan — Photographed by Baron Ventimiglia—Edited by L. J. Henderson—Leading Players: Clive Brook, Warwick Ward, Annette Benson, Fred Rains, Nina Vanna.

THE first production by a new organisation is always a matter of interest in itself, and the recently formed Commonwealth Company has already aroused some curiosity regarding the standard of its contemplated output. It has certainly made an excellent beginning in "The Money Habit," which is much above the average British picture in every respect. Story, direction, acting and photography are all admirable. It is in need of cutting in places; and Granger's, who have acquired a picture which is in our deliberate judgment, better than any British product they have ever handled, would be very well advised to have it judiciously shorn of at least 600 feet by the director. It would then be vastly improved as regards the knitting together of the action.

As a story, the novel has been made the basis of a well-developed narrative. The title does not express its essence very accurately. Noel Jason has a City partner, Varian, who on the firm's behalf, secures an option on an oil concession belonging to the handsome Cecile d'Arcy. The report on the claim arrives and Varian learns that there is no oil. He has induced Jason to buy a worthless property; but as he is himself infatuated with Cecile, he forges a page of the report, substituting a favourable account. Varian and Cecile are disturbed momentarily, and then he forgets where he has just hidden the report. The incriminating document is not found until the bubble bursts and angry shareholders are faced by the innocent Jason, who promises they shall be paid back. Diana, Jason's sweetheart, refuses, in spite of her angry father, to release Jason from his engagement. Varian and Cecile run away to Paris and are married. The old head clerk discovers the missing report, with the substituted page in a book under a typist's cushion. Jason sees his partner's treachery and fraud, and denounces him at a smart party which Varian and Cecile are holding. The two men quarrel and come to blows, and Jason demands and receives his twenty shillings in the pound for his shareholders, thus paving the way for his marriage to Diana.

The direction is excellent. The tempo is a trifle leisurely at times, which was heightened in effect by slow running of the Trade show copy. The situations are all well developed by the scenario. Action is economical, and there is no wastage of footage in getting characters together.

Douglas Munro is playing Joseph in "Stop Flirting," for Sir Alfred Butt at the Prince of Wales Theatre, Birmingham.

The incident of the engineer's report seems that it could not have been very important after all if its absence did not shake investors' confidence, and the only curious thing is Varian's instantly forgetting where he had just placed it when disturbed. There is an excellent fight between the two men, marred only by the presence of Cecile, who should not have been there at all, or at any rate, should have done something for her husband. Many of the scenes are directed with conspicuous cleverness. Among those which might be eliminated to reduce footage are the sequence after Marley goes into accounts; the Paris shot and the close-ups of the two leads which follow all hold up the story. A number of scenes should also be abbreviated, including the parting with jewels episode near the end, and some of the cut-backs to the party.

The sub-titles are good, but some of them, being needless, like "Someone has altered the report," and "A gentleman to see you, sir," can be dispensed with, as can several repetitions of the inserts of the report and newspaper item. The facts are hammered home to excess.

Unusually good photography is a feature of the production. The quality is splendid throughout, and the shots are all grouped and matched by an obvious expert.

Scidom has a British picture been better cast. The players are all admirable, and Clive Brook is at his very best as Jason, making the most of the various demands of the action, yet never exaggerating. A most polished and finished performance is Warwick Ward's portrayal of the untrustworthy Varian. Subtle and restrained to a degree, we cannot imagine the part better played than by this first-rate actor. Nina Vanna is charming and appealing as Diana, a rôle which calls for little dramatic force, and Annette Benson has a strength and a sinuous quality as Cecile, which made the part stand out. A very human and essentially natural old clerk is finely depicted by Fred Rains most convincingly. Lesser parts are all excellently played by sound and capable players, including Eva Westlake as the Duchess, Muriel Gregory as the typist, Jeff Barlow and Kate Gurney. Philip Hewland, with little opportunity, gave a good sketch of Diana's father. The company meeting and the party were well peopled and well directed.

If all British pictures this year are as good as the one shown on the first of January, the Industry may take fresh heart; and Commonwealth, we sincerely hope, will supply us with more of the same calibre. "The Money Habit" must certainly be trimmed somewhat, but its tone and standard are undeniably high.

Summary

DIRECTION: Excellent.
STORY AND SCENARIO: Very good.
ACTING: Splendid.
INTERIORS: Excellent.
EXTERIORS: Very few.
PHOTOGRAPHY: Irreproachable.

A Croydon Film "School"

New Project to Get Fees from Screen-struck Public

ADVERTISEMENTS in certain Surrey papers and communications to the Press have heralded the starting of yet another concern established with the immediate object of extracting from the uninformed screen-struck section of the public fees for "tuition" in film acting.

We refer to the "National Film Studios," of Limes Road, Croydon, who boldly declare themselves "Successors to the Clarendon Film Co., Ltd."—which means that they occupy the same premises as those of that former company which turned out excellent pictures in days gone by.

Without any extensive knowledge of the persons behind it, it may be said that this precious "school" has associated with it a Mr. Bird and a Mr. E. H. Vickery. The latter gentleman is presumably the ex-assistant to Bannister Merwin and Randle Ayrton. If so, his present activities, in view of his knowledge of actual conditions, are not only inexcusable, but curious.

A letter explaining the scope of the school has been sent to the Press. Up to now *Reynolds' Newspaper* is the only important journal that has "fallen for" the request for publicity. THE MOTION PICTURE STUDIO, being recognised as the organ of British production by the responsible film critics of daily papers, has been consulted by more than one of them upon the matter. In addition, the publishers of this journal have been included among the circularised Press, so that the matter must be dealt with. The "National Film Studios," through Mr. Vickery, ask for "fair comment." They shall certainly have what we, in the interests of our readers, consider to be the fairest possible comment.

That comment is an uncompromising hostility to the concern and to all others like it. We intend to do everything possible to stop it and to inform the public of the facts carefully withheld from them, and we strongly advise those responsible to take note of this.

The printed letter which is apparently sent broadcast to prospective "uppils" is framed to flatter the film-struck, and contains ludicrous statements designed to play upon the vanity of the more credulous section of the public.

After some remarks on American supremacy, it announces that "an opportunity is now offered to you. You have talent; we have the means and ability not only to develop it, but also to give it publicity." Could anything be more obvious than this assertion in print that whoever receives the letter has film talent? It is clearly an appeal to those foolish enough to believe that the concern has any personal acquaintance with them.

It continues: "There is still time to prove that the English community is capable of producing films at a lower price, and so place our studios, together with one of England's greatest producers, for the purpose of your instruction." Who is this "great producer"? Can it be Mr. Vickery? Our readers know as

well as we do that no producer of any standing in the business would have anything whatever to do with such a venture. But it proceeds:

"We have formed a National Screen Club whereby amateurs may congregate together and undergo a thorough course of training at our studios, and enjoy the same pleasures as the professional." What this means we do not know. Neither does anybody else. "When members are nearing efficiency, they will be filmed and shown the result of their labours in our own theatre, which will bring to light any defects." This we can well believe.

Once more we ask why persons charged in a London Police Court with theft are allowed to blacken an honourable calling by describing themselves as film artistes? A woman so described herself this week; but there is not the slightest ground for assuming that she has ever had any work in this industry.

Kinema Club News New Year Festivities

A very large number of members and friends foregathered on Monday evening, when the Club was crowded to overflowing. An excellent supper was followed by dancing until well into 1924. The spirit of the assembly was one of wholehearted good fellowship, and the arrangements were all excellent. Many were the faces seen too seldom in the Club, and the occasion was for some a reunion. An extended licence was much appreciated, and the decorations—especially the mistletoe—helped the festive atmosphere considerably.

A word of special thanks and congratulation must be accorded to Alec Alexander, jun., and his two colleagues of the J.A.M. syncopaters, who provided excellently spirited dance music with tireless energy. They had previously obliged at last Saturday's dance, and it is hoped they will be seen again on the band platform.

The following are the latest handicap results from the billiard room:

Billiards: Jack Raymond beat Cyril Smith by 20; J. Brown beat Sydney Folker by 21.

Snooker: Major Bell beat Tom Walters by 19.

To-night (Saturday) the usual Saturday dance takes place, to which members are invited to bring guests at a charge of 2s. 6d.

It is not sufficiently known to members that the Club possesses a doctor and a dentist, both of whom have a special scale of professional charges to members. Major Foyle will gladly put members in touch in case of need at any time.

"After having obtained further experience, we shall produce a super film . . . to be shown at one of the leading picture theatres of Croydon, so that local people may be able to judge the merits of the artists engaged in the first film produced in Croydon with the co-operation of Croydon residents.

"Incidentally we might mention that those artists who prove themselves efficient and show likelihood of becoming film stars will receive every encouragement and opportunity to increase their knowledge"—by payment of more fees perhaps?—"and who may be possibly retained by ourselves for other productions, or introduced to other well-known producers." The classes are to be three times a day, and the fees "modest in the extreme"—thereby being unlike the promoters. A postscript mentions that a large assembly of children will soon be wanted and urges parents to register names.

Let it be understood that we have no objection to anyone persuading amateurs to be filmed for their own gratification—a perfectly honest catering for human vanity. What we strenuously protest against is the implied suggestion that a screen career is open to the amateur in this way; and also to the harm to the Industry's prestige which arises from its identification with "schools" in the mind of the public.

The "National Film Studios" could not possibly start operations in the London area, where the necessary L.C.C. licence would be opposed by ourselves and others. The good people of Croydon, unfortunately, are not so protected.

We are therefore making it our business to let them know certain facts which (perhaps for lack of space) were not mentioned in the National Film Studios publicity. Here they are:

1. Film "schools" are condemned by the whole of the Trade Press, an overwhelming majority of firms, the chairman of the British National Film League, every active producer in the country, the artistes, the cameramen (whose society forbids its members to work for them), and—incidentally—pretty well every member of the public who has ever had any personal experience of them.

2. Anyone who has been to a film "school" is barred from British studios and agents' books.

3. No "school" has ever yet turned out a single successful screen star, either here or in America.

4. The present plight of the overcrowded Industry is such that hundreds of professional capable players, many of them well known, are unable to make both ends meet.

Regarding the proposed "productions," as we cannot imagine that any film made under the conditions outlined above would be marketable, we can see no object of the "National Film Studios'" existence other than the extraction of fees from the screen-struck section of the public.

England and Her Pictures

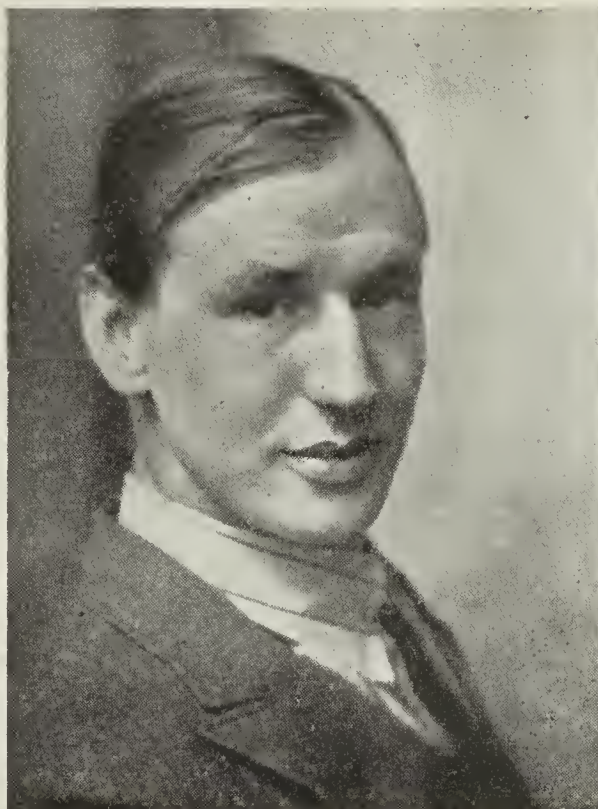
Confidence in the Future Desirable

by EDWIN R. GREENWOOD

ENGLAND is the most hospitable country in the world. Artistically speaking, every movement finds a welcome here, and we are prone to forget that charity may sometimes begin at home. This used to be particularly the case with regard to music. The Victorian Era, with its German traditions, swamped us almost to extinction, and nowadays the American Era is swamping us. Art (and I firmly uphold the moving picture as an art) is the great Esperanto that binds nations more firmly than railways or radio, it is the universal language, it is that primitive instinct that makes inanimate objects live, and as such must be universal in its appeal. This fact, however, does not prevent each era and each nation possessing and developing an aspect of this universal appeal. Unless, therefore, England develops its art on national lines, the future will forget her or remember her only as Tyre is remembered. The Renaissance (incidentally a great commercial age) is remembered and revered to-day by the enduring quality of its art. This has its very particular bearing on the kinema, the appeal of which is wider than that of the pulpit, and at least as wide as that of the Press. The worst that can be said of British pictures in the past is that they were not British, but actuated almost entirely by alien tradition, and—I speak with all humility—the error has been in endeavouring to build up our art on these traditions. It would be foolish to ignore the great masterpieces of American work and not to profit by the master hands which have built up the great American industry; but we must always bear in mind that we have our own artistic tradition which is national and British in the best sense of the word. This it is our bounden duty to cultivate, even if certain sections of the Trade hurl abuse at us. Personally, I don't think the Trade will do anything of the kind.

Success Despite Obstacles

1923 saw the birth of the British spirit in pictures, a spirit peculiarly our own, and at the same time international. It would be invidious to select or to choose; but I feel no one will criticise me if I breathe the word "Squibs" in all her various costumes and "Becket," and—well, there are many. This, then, is the gift that 1923 has given us to nurse and foster. As for the difficulties that face the pioneers! Others have tackled the more technical and the more obvious, unfair competition, the Entertainment Tax, and so forth; but there is another difficulty that faces us producers even more directly and personally, and it can briefly be called—lack of confidence. Those who control finance and have it lack confidence in us who are to have the spending of it. Who shall blame them? Spectacular failures of "bound-to-succeed" schemes, absconding adventurers, and all



Edwin Greenwood

the dirty backwash of those who care for nothing but their own temporary advantage who care nothing for the industry. Every investor should at least make inquiry into the records of the trusts. Is it too much to hope that less money will be wasted in this way in 1924, and that investment will be confined to the financing of those with real credentials and integrity? Every branch of the Trade must flourish to preserve the continued prosperity of all. *We are all dependent one upon the other.* This is not such a platitude as it sounds, as we are all rather apt to forget it. The spirit of unity is abroad, however, and is epitomised in the British National Film League. The hopes of this body run very high.

Then we lack confidence in ourselves, our stories, our home-grown products of every sort. Well, *I don't.* I refuse to believe that we lack artists or stories, or, indeed, anything to prevent us succeeding in our perilous adventure.

Honesty with the Public

I believe in the maligned British public; fears of repertory work on the stage have taught one that the B.P. believe in honesty. There is no such thing as "high" or "low" brow. Every creative artist worth his salt sees life from his own particular artistic sensitivity, and he *must follow* that sensitivity or fail. The public will always appreciate that effort, but they refuse rightly to be "written down to" or "up-to." The New Year is full of difficulties and disappointments, and we are faced by a high wall; but I, for one, am going to try and leap over it, and if I break my neck, at any rate the others will follow quickly enough.

CORRESPONDENCE

34, Crawford Avenue,
Tyldesley,
Near Manchester.

December 29, 1923.

DEAR SIR,—I read with great interest your articles on the advancement of the British Film Industry, and was wondering perhaps whether the views of an interested reader would be of any use to you.

As we all know, February and March are going to be two of the greatest months in the history of British films, and I think it is the duty of all true British subjects to do their utmost to make it a success.

I dare say there are many hundreds of people like myself who would like to do some kind of work to make the British film Industry the largest in the world.

I was wondering whether it could not be possible to organise some kind of league or association, whereby each loyal supporter could do his or her share in the town where they reside, either by organising dances or whist drives, just to get the people interested as to what is going on in the film Industry of this country at the present time. I am sure they would only be too pleased to do their share to make it a huge success.

I may say that my profession is not in the film world, but I have my heart and soul in all work that goes on in the British studios, and I feel that by writing this I am doing my duty.

Hoping you will give this letter your consideration, and would be much obliged if you could find it possible to print same in your next issue of THE MOTION PICTURE STUDIO, so as to reach the eye of some fellow readers and see what their views are on the matter.

Follow the film industries slogan, "British Films for British People."—I remain, Yours very truly,

JAMES LEYLAND DAWSON.

¶ "The Motion Picture Studio" reaches every British studio.

WE HEAR THAT SOMEONE OR OTHER

Won ten times her salary in a real gambling scene of Sidney Morgan's.

Blundered right underneath the Kinema Club mistletoe without noticing it!

Has described José Collins as the Pauline Frederick of Europe.

Has decided to oppose the admission of Sydney Webber Northcote to the British National Film League.

Is very glad Joe Grossman speaks French fluently.

Has resolved not to go to America.

Where They Are—and What They Are Doing

Faith Bera is to play for Thomas Bentley in the new B. and C. José Collins two-reel dramas.

John Stuart is juvenile lead in the new Bertram Phillips' picture, "The Alley of Golden Hearts."

Cecil Humphreys has completed his heavy part in "Her Redemption" (Bertram Phillips).

Ivy Duke is in Nice on location, starting with Sessue Hayakawa in "The Great Prince Shan" (Stoll).

Clive Brook, having completed his part in "The Recoil" for J. Parker Read, is back in London.

Victor MacLaglen has completed his leading rôle in "The Boatswain's Mate," for Artistic.

Mary Brough has finished her part in "Miriam Rozella" (Astra-National).

G. B. Samuelson is in America.

Lionel Scott has returned after a successful tour in "Tons of Money," and is again in town.

Isobel Elsom is playing in "The Green Goddess" at the St. James' Theatre.

Frank Stanmore is re-engaged to play in "The Alley of Golden Hearts" for Bertram Phillips.

Hugh Miller is busy in the heavy lead of "Claude Duval" at the Gaumont studios.

Nina Boucicault has completed her mother part in "Miriam Rozella," directed by Sidney Morgan.

Captain Walker is chief assistant to Maurice Elvey on the two Matheson Lang pictures in Nice.

Jimmy Sloan Married this Week

The good wishes of all readers of THE MOTION PICTURE STUDIO will go out to James Sloan, who was married yesterday (Friday) to Miss Sheina Scott in Bloomsbury. "Jimmy," as he is known to everyone, was on the staff of this journal for some time, but is better known as one of the most capable assistants in the country, with much experience at the Famous Players-Lasky Islington studios with American directors, Graham Cutts, and, recently, with Walter Niebuhr on the first Commonwealth production, "The Money Habit." Miss Scott is not unknown either, having been floor secretary and continuity writer to George Pearson, amongst others. Both bride and groom are as popular as they are respected, and we congratulate them both with sincere emphasis.

The Editor will be glad to insert particulars at any time of the professional activities of our readers.

Eric Lugg is shortly going on tour in "Leather Face."

Moore Marriott has completed his part in "The Boatswain's Mate" for Manning Haynes.

Charles V. France has finished work in "Eugene Aram" (Granger-Davidson).

Muriel Gregory is playing for George A. Cooper in "Claude Duval," at the Gaumont studios this week.

David Hawthorne is on location in Nice for "The Great Prince Shan" (Stoll).

A. Bromley Davenport has finished his part in Arthur Rooke's new picture "Eugene Aram."

LEICHTNER'S GREASE-PAINTS POWDERS, etc.,



Annie Esmond is playing in "The Flame" at Wyndham's Theatre.

Forrester Harvey is in the cast of "Havoc," produced at the Haymarket on the 16th inst.

All Producers, Artistes, Cameramen, Scenario Writers, and those engaged in British Picture Making should become members of

THE KINEMA CLUB,
9, Great Newport Street, W.C.2.

Restaurant, Two Billiard Tables, Lounges, Bar, etc.

*Phone: Regent 630 and 631.

Apply to Major M. FOYLE, Secretary.

Valia is playing the title-rôle in "Miranda of the Balcony" for Maurice Elvey, opposite Matheson Lang.

Arthur Cleeve has finished his part in "Her Redemption" (Bertram Phillips).

Phyllis Lytton is on holiday in Switzerland.

Betty Blythe sailed for the States on Tuesday.

J. E. Barber has concluded his part in "The Boatswain's Mate" (Artistic).

Willie Davies is responsible for the art-direction of the new Granger-Davidson production of "Eugene Aram" directed by Arthur Rooke.

Fred Paul is back in England, having finished playing in "The Recoil" for J. Parker Read.

H. Agar Lyons is playing in two Stoll pictures on location in Nice.

Windham Guise has concluded his part in "Her Redemption," directed by Bertram Phillips.

Johnny Butt has finished work for Manning Haynes in "The Boatswain's Mate."

Arthur Wontner is leading man opposite José Collins in the new B. and C. series of two-reelers directed by Thomas Bentley.

Queenie Thomas is leading lady in Bertram Phillip's new picture "The Alley of Golden Hearts."

TONY FRASER

(Still considering offers for 1923)

is ready for a big rush of
"Motion Picture Studio"
advertisements in 1924.

To Kinema Artistes & others— PICTURE POSTCARDS —SUPPLIED—

From your own Photo, in best glossy style:—

One position, per gross - - - - 17/6

Two positions, Half gross of each - 30/-

Single dozen - - - - - 3/6

Enlargements (Real works of art)
size 15 x 12 on mount—each - - 10/6

Samples of all can be seen at

THE PICTUREGOER SALON

88, LONG ACRE, W.C.2.

GRANGER'S Successes of 1923



(1) "THE SCANDAL"; (2) "M'LORD O' THE 'WHITE ROAD"; (3) "THE SPORT OF KINGS"; (4) "CIRCUS JIM"; (5) "WEAVERS OF FORTUNE."
(All distributed by Granger's.)

PULSE OF THE STUDIOS

Actual British Productions Summarised

FILM.	DIRECTOR.	STARS.	CAMERAMAN.	SCENARIST.	STAGE.
ANGLIA FILMS, LTD.—Faraday House, Charing Cross Road. Studio : George Clark's, Beaconsfield (Beaconsfield 183).					
"The Fair Maid of Perth."	Edwin Greenwood.	Russell Thorndike, Sylvia Caine.	I. Roseman.	Eliot Stannard.	Assembling.
ARTISTIC FILMS, LTD.—93-95, Wardour Street, W. 1. Gerrard 3210. Studio : Bushey.					
W. W. Jacobs' 2-reelers.	Manning Haynes.	Stock.	Frank Grainger.	Lydia Hayward.	On sixth picture.
ASTRA-NATIONAL.—101 and 179, Wardour Street, W. 1. Studio : Alliance, St. Margaret's. 'Bus 33A, 37; frequent Waterloo trains.					
"Miriam Rozella."	Sidney Morgan.	Owen Nares.	W. Blakeley, S. J. Mumford.	Sidney Morgan.	Assembling.
ATLAS BIOCRAFT.—58, Haymarket, S.W. 1.					
"The Rat."	Adrian Brunel.	Ivor Novello.			Scheduled.
B. & C. LTD.—Endell Street, W.C.2. Studio : Hoe Street, Walthamstow (Walthamstow 364 and 712).					
Pett Ridge 2-reelers.	Hugh Croise.	—	A. W. Kingston	Eliot Stannard.	Cutting first picture Casting,
José Collins 2-reelers	Thomas Bentley	José Collins.	A. W. Kingston.	Eliot Stannard.	
BERT WYNNE PRODUCTIONS.—Vernon House, Shaftesbury Avenue, W.C. 1.					
"The Vanity Mirror."	Bert Wynne.	—	—	—	Scheduled.
"God's Prodigal."	Bert Wynne.	Flora le Breton, Gerald Ames.	W. Blakeley, J. Parker.	Louis Stevens.	Completed.
BERTRAM PHILLIPS.—Thornton House, Thornton Road, Clapham Park. Streatham 2652.					
"Why?"	Bertram Phillips.	Queenie Thomas, Betty Ross-Clarke.	P. B. Anthony.	Frank Miller.	Assembling.
"Peg Woffington."	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.	Frank Miller.	Scheduled.
"Her Redemption"	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.	Frank Miller.	Assembling.
"Alley of Golden Hearts."	Bertram Phillips.	Queenie Thomas,	P. B. Anthony.		
DAVIDSON.—Lea Bridge Road, E. 10. Walthamstow 634. 'Buses 35, 38; trams 81, 55, 57. (Now works at Beaconsfield Studios).					
"Eugene Aram."	Arthur Rooke.	Arthur Wontner, Bar- bara Hoffe	Leslie Eveleigh.	Kinechen Wood.	Assembling.
GAUMONT.—Lime Grove, Shepherd's Bush, W. 12. Hammersmith 2090. 'Buses 12, 17, and C.L.R. trains.					
"Claude Duval."	G. A. Cooper.	Nigel Barrie, Fay Compton.	Henry Harris.	Louis Stevens.	Fourteenth week.
"Hounded Down."	—	—	—	—	Scheduled.
"The Happy Ending."	—	—	—	—	Scheduled.
"What Money Can Buy."	—	—	—	—	Scheduled.
GEORGE CLARK PICTURES, LTD.,—47, Berners Street, W. 1. Museum 3012. Studio : Beaconsfield, Bucks. Beaconsfield 183.					
"Diana of the Islands."	F. Martin Thornton.	Nigel Barrie, Phyllis Lytton.	Emile Lauste.		Completed.
"Conscripts of Misfortune."	F. Martin Thornton.	All-star.	Emile Lauste.		Completed.
GRAHAM CUTTS.					
"The White Shadow."	Graham Cutts.	Betty Compson.	Claude McDonnell.	A. J. Hitchcock.	Completed.
GRAHAM-WILCOX PRODUCTIONS.—174, Wardour Street. Regent 556-7.					
"Southern Love."	Herbert Wilcox.	Betty Blythe.	René Guissart.	Herbert Wilcox.	Completed.
HEPWORTH PICTURE PLAYS.—Walton-on-Thames. Walton 16. Trains to Walton or Shepperton from Waterloo.					
"A Daughter in Revolt."	C. M. Hepworth.	Alma Taylor.	—	—	In progress.
IDEAL FILMS, LTD.—Boreham Wood, Elstree. Elstree 52. Trains from St. Pancras.					
"The Great Well."	Henry Kolker.	Thurston Hall, Seena Owen.	H. Wheddon.	—	Assembling
"Old Bill Through the Ages."	Thomas Bentley.	Syd. Walker.	H. Wheddon.	Captain Bairnsfather.	Completed.
"I Will Repay."	Henry Kolker.	Flora le Breton.	J. Rosenthal, jun.		Completed.
"The Typhoon."	Chas. Hutchison.	Chas. Hutchison.	H. Wheddon	Eliot Stannard.	Assembling.
"Charley's Aunt."	Thomas Bentley	—	—	—	Scheduled
STOLL.—Temple Road, Cricklewood. Willesden 3293.					
"The Prehistoric Man."	A. E. Coleby.	George Robey,	D. P. Cooper.	Sinclair Hill.	Assembling.
"Colleen Bawn."	W. P. Kellino.	Henry Victor	—	Eliot Stannard.	Completed.
"Henry, King of Navarre."	Maurice Elvey.	Matheson Lang.	J. J. Cox.	Isabel Johnston	First week.

PULSE OF THE STUDIOS—(Continued)

FILM.	DIRECTOR.	STARS.	CAMERAMAN.	SCENARIST.	STAGE.
"The Tower of London."	Maurice Elvey.	Matheson Lang.	—	—	Scheduled.
"The Wolf."	Maurice Elvey.	Matheson Lang.	—	Leslie H. Gordon.	Scheduled.
"The Beggar's Opera."	Maurice Elvey.	—	—	—	Scheduled.
"The Great Prince Shan."	A. E. Coleby.	Sessue Hayakawa	D. P. Cooper.	Sinclair Hill.	First week.
"Miranda of the Balcony."	Maurice Elvey	Matheson Lang	J. J. Cox.	—	First week.
WALLS & HENSON.					
"Tons of Money."	Frank Crane.	Leslie Henson, Flora le Breton.	Bert Cann.	Tom Webster.	Assembling.
WALTER WEST.—Princes Studios, Kew Bridge.		Chiswick 574.			
"The Stirrup Cup Sensation"	Walter West	Violet Hopson.	G. Toni	J. Bertram Brown.	Casting.
WELSH PEARSON.—41, Craven Park, N.W. 10 ; and 3-6, Rupert Street, W. 1.					
"Nell Gwynne."	George Pearson.	Betty Balfour.	Percy Strong.		Scheduled.

Problems of the Industry

E. A. Baughan on British Difficulties

CERTAIN lay Press critics never indulge in generalities about films, but confine themselves to noticing specific pictures. It must be admitted that some of the "knowledge" displayed in certain journals is curious at times, and that such reticence is in some cases well-advised.

A notable exception is E. A. Baughan, whose *Daily News* column is always thoughtful. Mr. Baughan is one of the few who are never guilty of speaking without real knowledge, and his observation is as impartial as it is friendly, especially to the British producer.

He does our cause a signal service in bringing certain facts before the public, and for this he must be congratulated. "American producing firms," he declares, "are able to sell pictures at a lower price than is profitable to our own firms, simply because Americans find here an extra market for their wares. Then a large number of German and Austrian films have recently come into the country, and there has always been a certain number of French, Italian and Swedish pictures.

The Exhibitor's Difficulty

"If the prices of all these different pictures were the same, the competition would not harm our own films, but they are not. To a superficial observer it seems a clear case for some sort of Protection. But that would inevitably raise the price of seats to the kinemagoer, with dire effect on the exhibiting side of the Industry. That, again, would react on the production of British firms. You cannot square that circle.

"Outsiders do not quite realise how difficult it is for the exhibitor to keep his end up. Every theatre changes its program twice a week. That means an exhibitor has to book at least 104 "features" in the year. When it is remembered that there are some 3,500 theatres in this country, it will readily be understood that a very large number of 'features' is required to keep our picture theatres going.

Block-Booking

"British firms could not possibly supply the demand. That necessity for a large number of pictures annually has led to the system of block-booking. A big producing firm can afford to sell its output en

bloc, the good with the bad, at a smaller figure than would pay if each picture were bought on its merits. The exhibitor thus obtains his goods at a cheaper rate, and is spared the anxiety of wondering how he is to make up his programs. As a convenience to the exhibitor and as a safe working basis for the producer there is something to be said for the system of block-booking.

"But its defects are obvious. If the exhibitor fills his program too far in advance he has no room for specially good pictures when they come along. He may, if he be bold, scrap some of the more indifferent films he has booked, but that is an expensive business. Luckily, many exhibitors are alive to the defects of the system, and there is not so much block-booking as there was.

"When the public had money to burn the evils of the system did not make themselves felt. But just as a sick man has to be tempted with dainty food, so a hard-up public demands special entertainment for its money. Every exhibitor should do his utmost to obtain the best pictures made. He cannot do that if he fills up his programs too far in advance. He must see the pictures for himself before he buys them, or rely on the verdict of a qualified viewer or on the criticisms of the lay and Trade Press. He must pick and choose to the very best of his ability, and put every ounce of personal energy into his business. There is no easy-money in cinemas nowadays; but there is money.

Growing Reputation

"And just a word with the makers of films, especially our own producers. Although films may not be as profitable as they were they have made a great advance in reputation. The luncheon organised by the British National Film League has done more than even its organisers imagined it would. The special exhibitions of big pictures in theatres have also helped. Many people now openly go to the pictures who at one time would have considered it a secret vice. Great efforts should be made to make the standard of our own pictures higher.

"The Press now treats this powerful means of human expression with seriousness. We of the *Daily News* may at least claim to be the pioneers in that recognition. Even the 'high-brow' weeklies deal with films with sympathy and understanding of their place in modern life.

The Younger Generation

"The younger generation takes films for granted. They have none of the old prejudices. Our young men at the Universities accept films on their merits.

"Our producers of films must keep well in the van of this movement. In a general way they can do this best by forgetting the penny-gaff origin of the Industry, by pressing into their service the best brains available for the work, by ceaseless experiments in the form and treatment of moving pictures, and by eliminating all direct appeals to a public that is supposed to possess neither education nor taste.

"I am not putting forward a high-brow but a business proposition. While films contain sub-titles which raise the hair of educated people and scenes which can appeal only to the mind of an "apache," the art can never take its proper stand. And if it does not take a reasonably high stand it will not draw big money, but will remain a glorified penny-gaff, relying for its patronage on the lowest intelligences of the community. Film-makers cannot have it both ways. Our own producers are not hampered by having to appeal to America's vast public of alien origin. Therefore we can lead the van in the progress of moving pictures."

Athlete and Actor

William Pardue ("Doug's double"), who has lately included some members of the Kinema Club at the Apollo Physical Training Academy, 9, Great Newport Street, is appearing this week and next in a prologue to "Robin Hood" at the Shepherd's Bush Pavilion. His flying leap is certainly effective.

Why the Hyde Park Demonstration was Held

The Artistes' Case for Speaking Out

by Edward Doran (Hon. Secretary, British Screen Artistes' Association)

THERE are always plenty of people in the world who never make up their minds on what they are really striving for in life, and for the whole of their allotted span they appear to be so much driftwood on the ocean of humanity. "Let George do it" is a proverbial saying in America, and it would appear that the class of people referred to content themselves with whatever solace such saying provides, consequently they are always sitting on the fence waiting to see which way the cat is going to jump. When the British Film Artistes' Association decided to hold a demonstration in Hyde Park they held up their hands in pious horror—we were lowering our dignity by daring to talk to the British public! Our appearance on the public platform was *infra dig.* our remarks were calculated to rub our good-natured American cousins the wrong way, and, of course, other objections too numerous to mention. Now, if these well-intentioned folk would reflect a little, they would find that our *real* loss of dignity was never brought about by our public appearances, but by condoning the regrettable conditions which have reduced British film artistes to the level of mere casual labourers, with, of course, remuneration in proportion.

Public Support Obtained

Now to get down to solid, hard facts. The first and final result of our appearance in Hyde Park was to give the public first-hand information in regard to the British Film Industry. Our artistes were before them in the flesh instead of on the screen, and the reception given to them by more than five thousand people left no doubt in the minds of those who witnessed the demonstration as to the feeling of the British public towards those who are so mercilessly deprived of their rights to live. Secondly, it clearly manifested that *we are not prepared to stand by idly and allow thousands of artistes, and others, to starve; the Industry to be filched from us, and the business to be treated as a benevolent institution by those whose charitable propensities are only exercised when their "foreign" sources of income are safe.* The days of compromise have gone, and we are up against it with a vengeance—fighting for our very existence.

It may be that at times we appear unreasonable, and that our policy may teach us that action in haste means repentance at leisure. This may, or may not, be the case; but I would like to know how it is possible to reduce us further in economic servitude, or make us taste the bitter dregs of disappointment more than we have done during the past three years? Surely we have reached the limit in both directions, and whatever action we take, it cannot make matters worse—but there is the prospect of making them much better. Hungry men are angry men, and necessity knows no law; but it is grossly unfair to accuse us of preaching enmity,

hatred, malice and spite against Foreign Producers. We would not think of such things, and the assertion is most untrue. *We love our American cousin just as much as he loves us,* and no action of ours would ever disturb the cordial relations that exist between us.

A Case of Necessity

But hundreds of film artistes are "down and out" to-day, and thousands of people directly and indirectly dependent upon them are in the same deplorable condition; studios are lying idle, or going to rot; valuable properties are decaying, and good men and women, whose abilities are equal, if not superior, to the best American, are broken mentally and physically by the terrible strain imposed by the unfair conditions under which they are compelled to live. Cannot something be done to remedy this? *Have we no potential Cromwell in the British Film World who will think less of £ s. d. and more of Humanity, and come out and fight for us without fear or favour?* Such a man would earn the undying gratitude of the profession, its unswerving loyalty, and its lifelong fidelity, for would not such a man raise the "art" of British Production by providing contentment of mind and the existence of a healthy body from which alone the celestial thought soars into the realms of art itself? "Do unto others as you wish to be done by" is a sentiment which found echo in many hearts during Christmas. Is it too much to expect its translation into reality? To feel that at last the hour has found the MAN; that we have burned our boats and crossed the Rubicon, and taken the inevitable but fearless step towards the goal of mutual prosperity.

Demand Not Outrageous

After all, what is it we are asking for? A meagre 25 per cent. compulsory showing of British Pictures throughout Great Britain. If we have erred in our demand, then we have erred on the side of modesty. This is the resolution we carried at Hyde Park, and which over five thousand people pledged themselves to support:

"That this meeting, representing a large body of London citizens, views with approval the policy of the British Film Artistes' Association, and pledges itself to support legislation that will insure, by legislative action, the showing of twenty-five per cent. minimum British pictures throughout Great Britain."

To get this would mean our economic salvation, and the retention of an industry of national and imperial importance. No decent-minded exhibitor would begrudge us this small amount, and would not, we are confident, oppose any legislation embodying this demand. We know, of course, that the exhibitor has his "public" to consider, but we can assure him that his support of our demand

would most certainly meet with the unanimous approval of his patrons. That we have the exhibitors' good will is aptly demonstrated by the keenness with which British Film Weeks have been received.

An Influence to be Felt

Knowing the politician of all shades very well, we are convinced that votes are the only things that count in his estimation of values, therefore if our Hyde Park Demonstration has done nothing else, it has proved beyond the shadow of a doubt that public opinion cannot, and will not, be flouted; that if it is possible to turn the scale in Hyde Park it is equally possible to do it elsewhere. This has far more effect upon the action of our Parliamentarians than all the "Trade Deputations" that were ever invented. A certain Chancellor of the Exchequer advised us to "get the public behind you, and you will go far to get all you want." He spoke the truth, and the reason we went to Hyde Park was that we were taking that Chancellor's advice. *We are determined to get the British public behind us,* and our method is the only one possible under the circumstances. The sands of our patience are running out, and *we refuse to condone any half-hearted policy which inflicts the horrors of starvation upon thousands of people.* These people have never deserved it, and to ask them to continue such precarious and futile existences is to ask for more than human nature can grant.

Must We Not Agitate?

We have been accused of "agitating," and have been classified as agitators! We plead guilty—we *have* agitated, and we shall continue to agitate for our right to live, the right of British Film Enterprise to exist and show British products in our own country; the right to safeguard an Industry which counts for so much in the education and elevation of the people; the right to cherish our historical associations and reproduce their beauties; the right to extend and develop the function of British Film Production as an instrument of Empire and national instruction, and to cement the bonds of sympathy between all English-speaking nations of the world. These are our humble and patriotic demands, and to those good-natured people who cannot find for us a better term than "agitators," we say we are quite content to be labelled as such, and will proudly carry the title.

In conversation with many Members of Parliament, we have been assured of their unqualified support for any legislation we may promote embodying the terms of the Hyde Park resolution. This is a distinct encouragement, and we shall lose no time in putting forward an endeavour to give effect to the principles we have at heart. With the support of the British National Film League we can indeed look forward to an early realisation of our objective.

Motion Picture Studio

The Only Organ of British Film Production

Vol. III. No. 136

Saturday, January 12, 1924

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Americans Take Notice

WE are accustomed at intervals to hear a declaration from some well-known American screen magnate or other that there is no prejudice against British pictures in the States. The statements of these gentlemen do little or nothing to allay the suspicions and misgivings of those who disagree with them on this point. We do not question their sincerity, and it must be conceded that the matter is not so simple as it seems. There are other considerations than the quality of the pictures to be taken into account. Now, however, certain Americans are commenting upon the British Film weeks and the League's national propaganda in a way which is either deliberately or unwittingly misleading. Our Industry is evidently worthy of comment now that its plight is becoming known, and it is undesirable that some American comment should, under the cloak of disinterested impartiality, actually be very one-sided.

Only Half the Truth

LET us illustrate what we mean. From across the Atlantic we have heard that good British pictures will always be welcome in America, but that they must conform to two important requirements. First, they must be made on a scale comparable to the Hollywood product; and, secondly, they must be of a kind calculated to appeal to the American audience. This, on the face of it, seems very reasonable, and those who express themselves in this way usually go on to say that it is not their fault if the British public itself prefers American pictures. All this has been said in fifty different ways by fifty different Americans. Not one of them has referred to the real root of the matter, which is the conditions under which pictures have to be made in Britain. The disadvantages under which the British picture is made are, as a rule, consistently

and deliberately ignored; and as a result the American attitude is too often a mischievous half-truth.

Not a Fair Field

WHAT is the use of urging British studios to make better and expensive pictures to compete with America if the strangle-hold of the cheaply booked American picture makes home production so precarious that it is almost a hopeless commercial proposition? Why evade this all-important fact when taking up a magnanimous open-door attitude? We challenge any American to justify the plight in which the British studio world now finds itself. The extent of the United States, with its multitudinous theatres, naturally means that the cost of expensive pictures can readily be recouped and the same pictures afterwards distributed in Britain at distribution and exploitation cost. To pretend that this does not place our studios at a hopeless disadvantage is the rankest hypocrisy, and as things are it is a mockery to ask us to compete on level terms.

Many People Content

SHOULD this condition of affairs be altered? A large number of people are eminently satisfied with things as they are. Americans have a direct interest in maintaining a virtual monopoly of British screens for American products, and, consequently, an equally direct interest in the complete extinction of British studio activity. What is the use of pretending otherwise? The renting end of the trade, whether it is the European handling end of an American company or an independent organisation selling foreign pictures, suffers little by diminished British production. Even the renter who confines himself to British films can, at a pinch, handle foreign ones. As for the exhibitor, he has made money on American pictures, and sees no reason why he should be patriotic without a strong business inducement, an attitude for which he can hardly be blamed, especially as in many cases he is of alien origin himself.

The Real Sufferers

THERE are only two sections of the community who have any interest in the maintenance of British production. There is a third section, it is true—the Government, whom, it is hoped, will be able to consider our claims for preservation sympathetically in the near future on the double grounds of employment and nationalism. But of the two sections to which we refer, the first is the studio workers, firms, shareholders, and others whose incomes are affected. Those who put their brains into the creative side of the business

are those who get the least out of it. They represent the English idea of story, character, ethics and art as expressed in screen terms—the most powerful of all media for human contacts—and are in peril of extinction through causes they are unable to control. We are glad to note the publicity that several important daily journals have lately given to the case of the studio worker in this country. The public have a right to know the facts.

The Public Dissatisfied

WHICH brings us to the other section of the community which suffers. This is, of course, none other than the kinema public itself, which, appreciating fine American pictures and loathing machine made "features," wonders why British pictures fall behind in numbers and in those qualities which demand a reasonable expenditure of money. They know that British picture-makers must be as good as those of America; otherwise Britons would not have made good in the States. They would like to see a much greater proportion of native productions; but these cannot be made, as they cannot be booked, even to cover their modest cost, in competition with the cheaply rented, though expensively produced, American picture. The public should know that fifteen millions of their money goes annually direct to Hollywood, while unemployment is rife in British studios to a degree only to be remedied, in our opinion, by legislation.

Block-booking Bad for Studios

AS if this were not enough, distributors of American films are now attempting, in the face of opposition from exhibitors, to corner their market still further by the revival of what is to all intents and purposes block-booking. It is unnecessary to point out that anything which tends to lead an exhibitor either to book his pictures many months ahead or to take pictures he doesn't want to get a few he chooses is bad for the exhibitor, and especially bad for the British producer, who found the release delays so crippling three years ago. We feel sure, however, that exhibitors, who nowadays dare not put pictures on blindly, will have none of it.

The Irony of Film "Schools"

HOW is it that the present lull in production coincides with film "school" activity? We have no hesitation in condemning those who dangle before the credulous public false hopes of screen careers in these, of all times. Screen-struck amateurs seem to drift into one of two channels. They either part with guineas for "tuition," followed by bitter disillusion, or get in touch with the Industry itself and learn the facts more cheaply

HIGH LIGHTS

News and Views of British Film-land

W. P. Kellino's second production for the firm of Stoll is now completely edited. The Trade show is announced for Tuesday, January 22, at the New Scala Theatre, at 3 p.m. "The Colleen Bawn" is based on the world-famous play by Dion Boucicault the elder, and the chief players in the screen version are Henry Victor, Stewart Rome, Collette Brettell, Marie Ault, Gladys Jennings and Clive Currie.

George K. Arthur writes from Hollywood to say he is playing both on stage and screen. With his sister, Doris Lloyd, he is in "Secrets" at the Majestic Theatre, and also at work for Famous Players-Lasky in a comedy rôle in "The Old Violin."

The British studio world is grateful to G. A. Atkinson, the "live" film correspondent of the *Daily Express*, for pointing out to the public the undercutting, by American renting concerns, of British pictures. Blocks of films, he says, are being offered "at cat's-meat prices." He continues to say that imported pictures "after they have made rich profits in America, are able to enter this country at a cost of one penny a foot, whereas the negative cost of the British film is at least £2 a foot."

It is necessary that these facts should be broadcast; and the candid "G. A. A." does not mince matters when he says that "the privileges enjoyed in this country" by Associated First National, an "immensely wealthy corporation, which enables Miss Norma Talmadge, for example, to earn more than £104,000 a year, are the cause, with one exception, of the almost complete bankruptcy of British film production, and of the unemployment, amounting to 75 per cent. of the whole, among British film actors and actresses."

Who is "Mr. Graham Wilcox, the famous producer of 'Paddy-the-Next-Best-Thing,' 'Flames of Passion' and 'Chu Chin Chow'?" The Fleet Street School of Writing announce that he is offering a prize of £500 for an original film story to students of their course of writing. Who are the people who have "made fortunes by writing for the films" in this country? And who is going to teach the pupils how to do likewise?

Bad weather has hampered work in Nice since the arrival of the three Stoll companies at work on "The Great Prince Shan," "Henry, King of Navarre" and "Miranda of the Balcony"; but the latest news is that both Maurice Elvey and A. E. Coleby are hard at work on exteriors for the first two pictures.

The second Sessue Hayakawa picture to be made by Stoll is "The Yu Sen's Devotion"—a title which may be altered. I learn that the story is one of A. E. Coleby's own, specially written to suit the famous Japanese star, and that the scenario is being written while "The Great Prince Shan" is being "shot." Scenes for the second picture will be made during the present sojourn of the Stoll company in the South of France, and, as has been already announced, Sessue's wife, Tsuru Aoki, is playing the part of the heroine opposite her husband.

Violet Hopson, now busy in the leading part in Walter West's new racing story "The Stirrup-Cup Sensation," presented the prizes last (Friday) evening at the Olympia Hall dancing competitions in aid of the funds of the West London Hospital.

A cheery greeting reached me on Monday from the ever-genial Sydney Paxton. It was dated Christmas Day, and was inscribed upon a concert program of the s.s. *President Monroe* in mid-Atlantic. The artistes who appeared for the benefit of seamen's charities included Joan Morgan, Leslie Stiles, Alice Moffat and, of course, Sydney Paxton himself, who sends all good wishes to everyone in a blithe strain which is a testimonial to a Pussyfoot boat! The "Sweet Lavender" company open at Boston this week.

On Wednesday next the well-known studios at Worton Hall, Isleworth, so long identified with G. B. Samuelson productions, will be sold by auction on the premises by Messrs. Harris and Gillow, by order of the liquidator of British Super Films, Ltd.

Rising Sun Pictures, Ltd., are shortly putting out a couple of two-reel comedies made some time ago with Louie Freear in the principal part. These subjects are from the pen of Mrs. Susan Schofield.

Madge Stuart, whose recent work as Blanquette in "The Beloved Vagabond" with Carlyle Blackwell was so noteworthy, is the latest recruit to the legitimate stage from the British screen. I learn that she is playing a leading part in the West End in the new farce, "The Dare-devil," with A. W. Baskcomb.

Incidentally, Madge Stuart wants it known that she is by no means deserting the screen—which is good news. She is, in fact, just as interested in studio work as ever, and, indeed, contemplates working in a fresh picture before long.

Mr. John Spitzel, of the well-known International Copyright Bureau, Ltd., tells me that this organisation, which has extensive literary and dramatic dealings in two hemispheres, is about to extend its activities to the motion picture industry. The new departure consists, first, of the negotiation of film scenarios to and from America, Britain and the Continent. A number of scenarios and rights are in their possession for disposal, and they hope to acquire British scenarios for other countries. Of even greater interest is their proposed bureau for the exploitation and interchange of screen players across the Atlantic. Details of this new venture will shortly be given to our readers.

Word has just been received from Carlyle Blackwell from India, where he has gone for a few weeks to seek local colour for his next picture, the title of which may now be divulged. It is called "The Idol of Jallunga," from an original scenario. Several of the exteriors will be made in India, but all interiors will be made in England. Blackwell hopes to start active production about the middle of February.

Thomas Bentley is completing the first of the two-reel subjects for Edward Godal at the B. and C. studios, Hoe Street, Walthamstow. The cast includes Pauline Johnson, Lionelle Howard, Donald McArdle, Edwin Ellis, Franzi Carlos and Irene Tripod.

CALLOUS COUPLETS

An old film-actor lately went
To work inside a circus tent.
As "fasting man," he finds it pays
To eat no food for twenty days.

HERBERT WILCOX'S NEW PRODUCTION



Herbert Langley (left) in a scene from "Southern Love," the new Graham-Wilcox Picture starring Betty Blythe, shortly to be presented in the West End

Arthur Rooke has again been at work at Torquay on "Eugene Aram." This new Granger-Davidson picture is well on the way to completion, with Arthur Wontner supported in the title rôle by Barbara Hoffe, C. V. France, James Carew, Walter Tennyson, A. Bromley-Davenport and Mary Odette.

The second picture made on the Continent by Herbert Wilcox, "Southern Love," will shortly, it is understood, be given a special West End presentation. Betty Blythe is starring, and the strong cast also includes the famous Viennese actress, Liane Haid, Randle Ayton, Herbert Langley and Warwick Ward.

The latest Hollywood scandal is regrettable, chiefly on account of the absurd publicity accorded to it by the lay Press. The public, we fear, has a lower estimate of everyone connected with the Trade as a result of every case of this kind; and British players suffer in prestige by belonging to the same profession. It is curious that these things happen chiefly in America.

megaphone

Viennese Opera and Foreign Pictures

BRITISH orchestral musicians have lately expressed through their organisation, a protest against the proposed importation of a Viennese opera company with many musicians. It is significant that even Sir Thomas Beecham has declined to excuse such an importation on the grounds that art knows no frontiers; he has, in fact, definitely declined to discuss it on the ground that the question is purely an economic one.

In sympathising with the protesting musicians we claim a parallel sympathy for the case of the British film worker, be he actor, producer, cameraman, script-writer or studio hand. Grand Opera gets so little support that foreign invasion leaves the struggling native effort stranded in financial impotence. The film, on the other hand, gets enormous support. It is the chief amusement of the British nation. Yet native efforts at production, equal in quality to those of the world's best, are stifled by competition and underselling of a flagrantly unfair kind.

The wholesale swamping of British cinemas by American pictures is the sole cause of the unemployment of British film workers.

The cheap foreign article of commerce is justified by economists on several grounds; but the Norwegian window-frame and the French necktie are not only cheap to the British consumer, but help the interchange of commodities between

England and abroad. American pictures are certainly cheap to the British consumer; but they help international trade hardly at all. They are indeed the greatest national propaganda known—for America; and the public in this country, which already finds many millions annually for American war debt interest, pays an extra fifteen millions or so for American pictures, their own native industry languishing meanwhile.

In the States, motion picture making is the fourth largest industry. Here the bulk of the money spent by the public goes at once out of the country, and at the present moment there are only half a dozen pictures being made in our studios. There can be no impetus given to the Industry until the conditions under which British producers are compelled to get their production cost back, while foreign pictures need only get their distribution cost back, are rectified.

The time has now arrived when, in the opinion of the vast majority of the producing Trade here—to say nothing of its friends outside—the Government must preserve it by legislation. Like most trades, it is not enamoured in principle of State interference with industry. At present, however, it is difficult to see what else can be suggested.

It requires little imagination to see why the British film has special claims for preservation, encouragement and expansion. Quite apart from the general consideration of increasing unemployment among its personnel, it has within it the power of becoming, under fair conditions, at least as valuable a means of national propaganda as the American picture. The influence of the motion picture is incalculable, and as a part of the lives of millions of men, women and, more especially, children of British birth, the time has come for the Government to consider whether the Americanisation of our people is altogether a tendency as desirable as it is undoubted. In the Dominions this consideration still more strongly applies.

No one becomes more German by using a German razor. No one develops Swiss mannerisms by carrying a Swiss watch. But the steady patronage of American pictures really does tend to Americanisation.

If there is anything in the foregoing, it is beside the point to talk of making pictures for a world market—which means in effect the American market. In order to do so, our pictures must be American enough to please the Americans. How can we make American pictures as well as they? Has it really come to this—that in order to get pictures on the screens of our own land, we must make them as transatlantic as possible? Must we really help to Americanise the world?

Let us concentrate on our own markets. It is much easier (even if not absolutely simple) to ascertain the public's requirements at home than abroad. It is much easier to be national in art, sentiment, ethics and tone.

In order to do so, however, British studios must be accorded a fair chance. At present, as G. A. Atkinson has cogently pointed out this week, it is possible for a year's program of fifty-two American films to be imported and marketed in this country at less than the cost of a single well-produced British production.

A Shortage of Producers

A Reply to Sir Oswald Stoll on the Qualifications of Directors

IN a most remarkable article which appears in last week's issue of the *Kinematograph Weekly*, Sir Oswald Stoll expresses views on the necessary qualities which should be part of the motion picture producer's personality.

Sir Oswald regards the matter with remorseless logic and thoughtful, if a trifle academic, analysis. "Exact knowledge and unerring powers of imagination alone can make the master producer. He will never arrive in a chariot of waste drawn by rule-of-thumb. He must arrive appreciative of science, skilled in picture technology, steeped in knowledge of history, philosophy, poetry and drama: he must come from all schools, including the school of life."

Who Would Pass the Test?

The desirability of all these factors is, of course, patent and unquestionable, and it is only too obvious that scarcely any producer in the world can be said to conform even approximately to these undoubted requirements. "Well-trained, scholarly, enthusiastic producers are already essential in cinematography to arouse any abiding interest. This is obvious to all who are connected with the picture Industry to-day, when no impression is made on the public if an attempted story does not hang well together, if the scenes are mere scattered episodes, or erratic in relation to one another, if the picturisation has no palpable thread, no convincing climaxes and no real conclusion. The public is familiar enough with pictures to realise the high value of cinematography and to deplore the limitations of its uses to pictures so large a percentage of which emanates from enterprising and ambitious, but conspicuously unqualified, producers."

All this is very true. Yet we are not quite sure that Sir Oswald Stoll's idealism and the recommendations to which it leads him are quite as practical as they are sincere. He advocates film education to be applied to producers themselves. We would be the last to deny that certain producers are in sad need of ordinary (let alone specialised) education; but the perfect producer of Sir Oswald's vision is surely something of a superman—a demi-god?

It is as well to realise the attributes which, in the opinion of the respected head of the Stoll organisations, are necessary in a film director. Such a man must, in effect, be a master of everything that goes to picture making—unless we misunderstand the contention.

An Intensive Training

This means that his knowledge must be that of the professional scholar in every branch of classical, historical and literary lore. He must have in particular a special aptitude for the drama—a thing which usually entails acting experience, an experience which is almost necessary if he is to control actors completely. He must be a man of the world, and this usually entails travel. His technical knowledge must perforce include a mastery of the motion picture camera, electricity in all

its applications to lighting, clothes, furniture, and other specialised branches of his art. He must have a capacity for writing a scenario, including intricate continuity and shrewd judgment in adaptation, and a skilled facility for editing in all its details. These are, indeed, but indications of the colossal abilities, all centred in the one individual, who, without these endowments, cannot be regarded as a first-class producer, in the opinion of Sir Oswald.

A Lifetime of Experience

If these endowments are indeed without exception indispensable, then certainly there is an urgent need for the establishment of some system of intensive education not only for would-be directors but for existing ones.

But the attainments demanded are so exceptional and vast that it may reasonably be doubted whether they could be all achieved within the compass of an ordinary lifetime. Especially should it also be borne in mind that there is another and more personal factor in the individuality of a producer which has not been mentioned. This is the sense of authority which enables him to control others—and often to dominate them. This faculty cannot be imparted by any educational process as far as we are aware, but it must accompany the other qualifications, as it transcends them in importance. Its existence is essential; and it does not mean mere megaphone bluster, but a real authority based on psychology, and often manifested in the quietest and most undemonstrative way.

This controlling faculty—a quality which is really a kind of personal magnetism—must be coupled with the technical qualifications, from which it differs fundamentally in a vital respect; for it cannot be imparted by tuition or study. It is so

valuable that many producers find it their most valuable asset, and it is a quality which indeed seldom accompanies studious and thoughtful mentalities. Men of action and thought too are rare.

Concentrated Wisdom

Is it therefore inevitable that in order to make first-class producers we must train men to become Admirable Crichtons and Shavian supermen? Does the salvation of the creative side of the Industry depend upon a steady supply of such men, trained intensively and exhaustively in lore and life? If we interpret his argument correctly, this is certainly what Sir Oswald Stoll suggests.

While endorsing the spirit of his remarks, we are nevertheless not convinced that the course he proposes is the inevitable and logical one; and our dissent is based upon a fact which Sir Oswald has, curiously enough, not taken into account. That fact is simply this: that no one man has ever made a photoplay.

In practice, the able producer is a man who collaborates with those whom he controls. His knowledge of the various technical sides of the Industry may be considerable; but it is hardly ever exhaustive. Beside the ordinary man his knowledge of photography and furniture may be wide; yet beside that of the highly-skilled cameraman and the specialised art-director, it is a smattering. Yet it is sufficient. The same applies to acting, scenarios, lighting and other branches of work connected with picture making. In fact, the tendency on the part of producers to usurp every possible function has in the past proved a bad thing. The studio Pooh-Bah who directs, acts, writes scripts and attempts the work of six men usually "flops" on one at least of these functions, and would be much better advised to rely on the trained collaboration of others.

The Best Assistants

Does this mean that he is at the mercy of many men? It certainly does; and is the big reason why every technical contributor to the picture should be a carefully selected expert in whom reliance may reasonably be placed.

Experience has shown that it is infinitely easier to gather an array of skilled collaborators than to find one man embodying in his person every one of their abilities—and for this reason the Pooh-Bah producer, who often, incidentally, deprives more skilled craftsmen of work, is not on the whole likely to achieve the very best results.

This being the case, it seems that the maintenance of high standards in the various crafts is likely to be more profitable for the Industry's future than training a number of men to become highly skilled in many directions. We believe strongly in educated men for production and in training them in certain channels likely to be of use. A musical education which is a fair parallel, can be a pretty wide and general one. But it is not necessary for a great orchestral conductor to be able to play every instrument in the band with the skill of a virtuoso.

COMING BRITISH TRADE SHOWS

"The Colleen Bawn."

STOLL—From the play by Dion Boucicault—Directed by W. P. Kellino—Photographed by William Shenton—Leading Players: Henry Victor, Stewart Rome, Collette Brettell, Gladys Jennings, Marie Ault, Clive Currie.

New Scala, Tuesday, January 22, at 3 p.m.

"The White Shadow"

BALCON, FREEDMAN AND SAVILE—Story by Michael Morton—Scenario by A. J. Hitchcock—Directed by Graham Cutts—Photographed by Claude McDonnell—Leading Players: Betty Compson, Clive Brook, Henry Victor, A. B. Imeson. Controlled by W. and F., Ltd.

New Oxford Theatre, Wednesday, January 30, at 3 p.m.

A Bevy of Beauty at St. Margaret's

Parky Flooring Nearly Makes Actresses Freeze Green

A DULL January morning was livened this week by a splash of bright colour at the Alliance Studios, St. Margaret's, where Felix Orman was to be seen in the rôle of producer for the first time.

The newly-formed Spectrum Films, Ltd., have begun a short picture designed to display the scope of the new British colour process invented by Claude Friese-Greene, son of the late W. Friese-Greene, whose name will always be associated with the origin of cinematography as we know it to-day.

On the floor was an exotic spectacle of Oriental colour. Upon a throne, listlessly dominant, was a young potentate in vivid blue—in private life, Arthur Pusey; and an attending official (evidently from the same University) with a spiked turban was Roy Travers. All around, in attitudes of languor, as though prostrated by the heat, were beauteous maidens. Their attire, varied and exquisite, was economical as to its upper half in each case; in fact, somewhat approaching the garb of members of Chicago's Four Hundred at a County Club revel. They included Margot Greville (of "The Beauty Prize" and the Gaiety) whom, I am told, Augustus John has painted; Mabel Poulton, who has relieved the monotony of a

number of London revues; and Audrey Ridgwell.

Charming as these fair ladies were to the eye in their brilliantly-hued setting of non-committal Eastern design, I found that admiration was even more appropriate for their powers of withstanding the bleak climate of our land at this period of the year. The Alliance Studio is, of course, heated; but the centre of the polished floor in scanty and flimsy raiment made me realise for the first time the true significance of the expression "parquet flooring"!

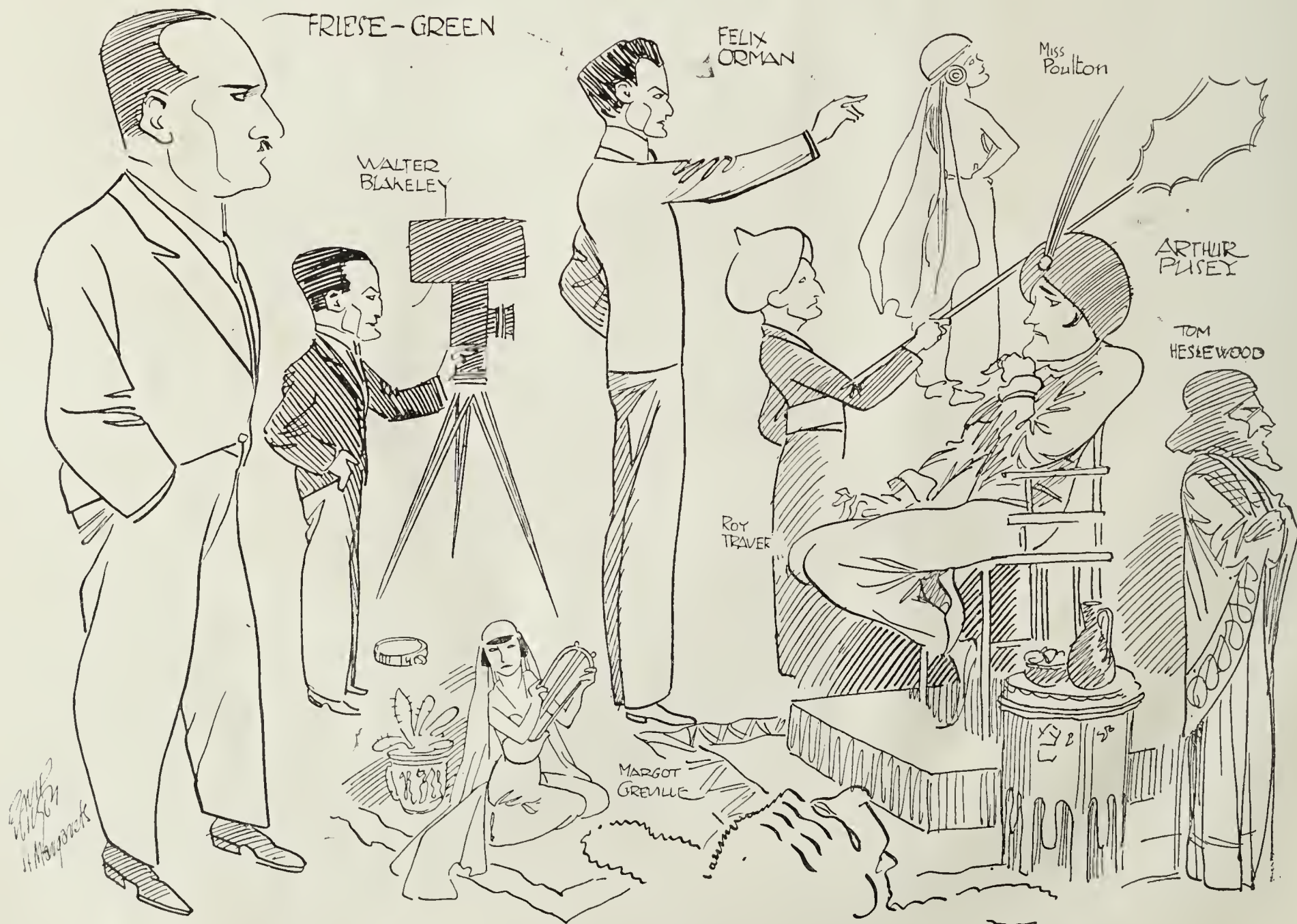
Yet, with great self-control, they all suppressed their pardonable shivers in order to avoid any lapse from sharpness of photographic line. It occurred to me that Mr. Friese-Greene or Walter Blakeley might have obtained (had they so desired) an artistic, out-of-focus effect by permitting the players to shiver; but suggestions of this kind from me, I regret to say, are seldom treated as seriously as they deserve. In fact, both camera experts and Felix Orman himself seemed to regard my well-meant advice with something akin to scorn.

The producer has written the story and scenario of this little picture, the title of which is "Moonbeam Magic," and it is a

frankly fantastic trifle. Plot details are, therefore, unnecessary.

It was odd to note how the formidable batteries of Cooper-Hewitts reduced the bright tints to purple and yellow; but the kaleidoscopic variety was soon restored by the spots and arcs. Audrey Ridgwell carried a tray of fruit past me, but as I was about to help myself to a specimen of that particular variety which has, according to popular lament, had a bad 1923 crop, I found they were "props" for her entrance.

A tinkling fountain behind blended with the soft purr of the camera; and after witnessing one or two shots of colour-effects I joined one of the directors of the company in a "black-and-white" effect by way of contrast, as the nipping and eager air of the morn was more than evident. As I quitted the building, avoiding an aged and bearded Seer (Tom Heslewood) who probably carried his own crystal set, I felt that I had been privileged to see what may very easily be the beginning of a revolution in picture-making processes. Who knows? Whether the new Friese-Greene process is the ultimate perfection or not, it must be a distinct advance on the drab realities of the grey weather without.



New British Colour Process

AN announcement of importance in the British film Industry, as well as in the world of firm art and science, was made last week.

That Mr. Claude Friese-Greene had developed a colour film process of remarkable artistic and scientific possibilities was the news which created great interest in London film circles. The new colour films, it is predicted, will add much to the pleasure of millions of kinema patrons the world over, and have a large educational value. Instruction by means of the films will be strengthened by the use of this process of practical colour cinematography.

Additional interest attaches to this invention by reason of the fact that its creator is the son of the inventor of cinematography, the late Mr. W. Friese-Greene, widely known as the "Father of the Films," whose death, two years ago, revived much comment on the monumental achievements of this pioneer in cinematographic invention. Mr. Friese-Greene's funeral on May 14, 1921, was an impressive public ceremony conducted by leading members of the British film Industry.

The son of the originator of cinematography has now come forward with an invention which is expected to advance the art and science of cinematography along many lines. Mr. Claude Friese-Greene is only 25 years of age, but has already had much experience in the field of film science, and has been experimenting with colour cinematography since he was a youth in his teens.

There have been a number of colour film processes invented, but the development of colour films that would be both artistic and commercially practicable has been fraught with many difficulties. This new invention is declared by technical authorities to be entirely successful from artistic considerations, and to have the great advantage of being based on a process by which positive prints can be made as easily and quickly as black-and-white films, tinted, and at a price that makes the commercial success of the films a certainty. The economy of the manufacture of the films places them within the reach of every kinema exhibitor, and the films are projected by the ordinary equipment.

Although the process is still young, it is said to mark an advance on any colour films yet developed. The colours are soft and natural in tone, and there are stereoscopic values which, the inventor declares, will be still more emphasised as his experimentations proceed. Mr. Friese-Greene has made wide research in working out his process.

A company has been organised to handle this invention, and an ambitious program has been mapped out for making the most of Mr. Friese-Greene's colour film process. Offices have been opened by the company at 17, Shaftesbury Avenue, in charge of Mr. Friese-Greene, technical director; Mr. Harry Drewett, managing directors, and Mr. Felix Orman, production manager, Mr. W. Vinton, the cinematographic engineer will act in an advisory capacity.

Screen Values

Measuring up the Week's Product

"A Great Turf Mystery"

WALTER WEST — Story and scenario by J. Bertram Brown—Directed by Walter West—Photographed by G. Toni—Leading Players: Violet Hopson, Warwick Ward, James Knight, Arthur Walcott, Marjorie Benson. Controlled by Butcher's Film Service, Ltd.

WALTER WEST is, to use a sporting metaphor, getting back to his old form in racing subjects, and this, his latest, is better than any of those shown in 1923.

The plot is never too obvious, and although the situations are never startlingly original, they are well developed in a sound story which is logically watertight. J. Bertram Brown has written a good scenario, free from padding, and smooth in sequence. It is melodramatic, but not too crude; and consequently, more than ordinarily acceptable.

Attention is well aroused at the outset of the story by the mysterious shooting of a racehorse trainer in his study, by an unknown hand through the French window curtains. His daughter, Sheila, inherits the estate and continues the stables with the manager, Frank Pomeroy, who has been regarded as her ultimate husband. A young South African, Luke Filmore, arrives in London, gets to know Sheila and places his horses in her stable. His speedy infatuation annoys Pomeroy, who, with the aid of a shady bookmaker, plots his ruin. This is begun by introducing a drug in Filmore's horse's food which is administered by a stable "boy," who is the head lad's daughter, with whom Pomeroy has a liaison. Sheila detects this, and after the first race has been lost, has her suspicions of Pomeroy confirmed. She tackles the stable girl (who has really been quite an un-stable girl) and both women, allied by the villain's duplicity, checkmate him. The race is, of course, won; Pomeroy confronted with exposure, and Filmore united to Sheila. An attempt on Sheila's life is frustrated by the hero, and Pomeroy arrested for her father's murder.

The direction is crisp and efficient. The movement is always good and the cutting (except for one awkward jump between the villain's exit and the hero's arrival in

evening dress) very good and well-judged. The action therefore never flags, and the best results from the players are obtained.

A number of excellent exteriors include the vivid racing glimpses to which we are accustomed in West's pictures. Fine shots of crowds, paddock and course are only excelled by the races themselves. It is really remarkable how irresistible these races are. One may see fifty racing pictures; but the thrill of a Walter West race is infectious, even if the spectator tries to persuade himself of its artificiality.

The interiors are excellent and well-mounted, although there is little evidence of scheme in art-direction.

Photographically the picture is first-class; the quality is good, and the matching of range shots perfect; closeups are few and judicious.

Violet Hopson is natural and effective in the way which she has made her own. The best performance is Warwick Ward's, and this expressive but reposeful actor is very sound and finished in the heavy rôle. James Knight, with no great strain on his abilities, is a pleasant and slightly careless hero. Arthur Walcott gives a perfect portrayal of the shifty bookmaker. Marjorie Benson is fairly good, if a little amateurish. Why didn't she ride? Lesser parts are in the capable hands of Tom Beaumont, M. Evans and Knighton Small.

The titles are fairly crisp, but not sufficiently so. About twenty are quite needless; and the punctuation is heart-rending to anyone who cares—a much larger proportion of the public than either the producer or renter apparently realise. What a pity it is that Butcher's do not see the advisability of spending a small fraction of the cost of an unnecessarily expensive synopsis in having the sub-titles properly punctuated by someone with an elementary knowledge of the King's English! Dozens of misplaced commas are one of the hall-marks of second-rate films.

Summary

DIRECTION: Excellent.

STORY AND SCENARIO: Very good melodrama well developed.

ACTING: Very good.

INTERIORS: Very good.

EXTERIORS: Excellent.

PHOTOGRAPHY: Excellent.

SEVERAL PEOPLE ARE WONDERING—

What difference political events at Westminster will make to the British film Industry.

When we are to see the two latest George Clark pictures.

How many pictures Herbert Wilcox has really made.

Whether it is really easier for amateurs than professionals to get screen work.

What Percy Nash's new subject really is.

Cameramen's Corner

Stanley Mumford is engaged to turn for Percy Nash.

A. W. Kingston is at work for Thomas Bentley at the B. and C. studios.

Congratulations to Jack Ross, whose wife has presented him with a son and heir.

Walter Blakeley is at the Alliance studios turning for Spectrum Films.

Emile Lauste has left George Clark Productions.

PULSE OF THE STUDIOS

Actual British Productions Summarised

FILM.	DIRECTOR.	STARS.	CAMERAMAN.	SCENARIST.	STAGE.
ANGLIA FILMS, LTD. —Faraday House, Charing Cross Road. Studio : George Clark's, Beaconsfield (Beaconsfield 183).					
"The Fair Maid of Pertn."	Edwin Greenwood.	Russell Thorndike, Sylvia Caine.	I. Roseman.	Eliot Stannard.	Assembling.
ARTISTIC FILMS, LTD. —93-95, Wardour Street, W. 1. Gerrard 3210. Studio : Bushey.					
W. W. Jacobs' 2-reelers.	Manning Haynes.	Stock.	Frank Grainger.	Lydia Hayward.	On sixth picture.
ASTRA-NATIONAL. —101 and 179, Wardour Street, W. 1. Studio : Alliance, St. Margaret's. 'Bus 33A, 37; frequent Waterloo trains.					
"Miriam Rozella."	Sidney Morgan.	Owen Nares.	W. Blakeley, S. J. Mumford.	Sidney Morgan.	Assembling.
ATLAS BIOGRAPH. —58, Haymarket, S.W. 1.					
"The Rat."	Adrian Brunel.	Ivor Novello.			Scheduled.
B. & C. LTD. —Endell Street, W.C. 2. Studio : Hoe Street, Walthamstow (Walthamstow 364 and 712).					
Pett Ridge 2-reelers.	Hugh Croise.	—	A. W. Kingston	Eliot Stannard.	Cutting first picture
José Collins 2-reelers	Thomas Bentley	José Collins.	A. W. Kingston.	Eliot Stannard.	Casting,
BERT WYNNE PRODUCTIONS. —Vernon House, Shaftesbury Avenue, W.C. 1.					
"The Vanity Mirror."	Bert Wynne.	—	—	—	Scheduled.
"God's Prodigal."	Bert Wynne.	Flora le Breton, Gerald Ames.	W. Blakeley, J. Parker.	Louis Stevens.	Completed.
BERTRAM PHILLIPS. —Thornton House, Thornton Road, Clapham Park. Streatham 2652.					
"Why?"	Bertram Phillips.	Queenie Thomas, Betty Ross-Clarke.	P. B. Anthony.	Frank Miller.	Assembling.
"Peg Woffington."	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.	Frank Miller.	Scheduled.
"Her Redemption"	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.	Frank Miller.	Assembling.
"Alley of Golden Hearts."	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.		First week.
DAVIDSON. —Lea Bridge Road, E. 10. Walthamstow 634. 'Buses 35, 38; trams 81, 55, 57. (Now works at Beaconsfield Studios).					
"Eugene Aram."	Arthur Rooke.	Arthur Wontner, Bar- bara Hoffe	Leslie Eveleigh.	Kinchen Wood.	Assembling.
GAUMONT. —Lime Grove, Shepherd's Bush, W. 12. Hammersmith 2090. 'Buses 12, 17, and C.L.R. trains.					
"Claude Duval."	G. A. Cooper.	Nigel Barrie, Fay Compton.	Henry Harris.	Louis Stevens.	Fourteenth week.
"Hounded Down."	—	—	—	—	Scheduled.
"The Happy Ending."	—	—	—	—	Scheduled.
"What Money Can Buy."	—	—	—	—	Scheduled.
GEORGE CLARK PICTURES, LTD. —47, Berners Street, W. 1. Museum 3012. Studio : Beaconsfield, Bucks. Beaconsfield 183.					
"Diana of the Islands."	F. Martin Thornton.	Nigel Barrie, Phyllis Lytton.	Emile Lauste.		Completed.
"Conscripts of Misfortune."	F. Martin Thornton.	All-star.	Emile Lauste.		Completed.
GRAHAM CUTTS.					
"The White Shadow."	Graham Cutts.	Betty Compson.	Claude McDonnell.	A. J. Hitchcock.	Completed.
GRAHAM-WILCOX PRODUCTIONS. —174, Wardour Street. Regent 556-7.					
"Southern Love."	Herbert Wilcox.	Betty Blythe.	René Guissart.	Herbert Wilcox.	Completed.
HEPWORTH PICTURE PLAYS. —Walton-on-Thames. Walton 16. Trains to Walton or Shepperton from Waterloo.					
"A Daughter in Revolt."	C. M. Hepworth.	Alma Taylor.	—	—	In progress.
IDEAL FILMS, LTD. —Boreham Wood, Elstree. Elstree 52. Trains from St. Pancras.					
"The Great Well."	Henry Kolker.	Thurston Hall, Seena Owen.	H. Wheddon.	—	Assembling
"Old Bill Through the Ages."	Thomas Bentley.	Syd. Walker.	H. Wheddon.	Captain Bairnsfather.	Completed.
"I Will Repay."	Henry Kolker.	Flora le Breton.	J. Rosenthal, jun.		Completed.
"The Typhoon."	Chas. Hutchison.	Chas. Hutchison.	H. Wheddon	Eliot Stannard.	Assembling.
"Charley's Aunt."	Thomas Bentley	—	—	—	Scheduled
STOLL. —Temple Road, Cricklewood. Willesden 3293.					
"The Prehistoric Man."	A. E. Coleby.	George Robey,	D. P. Cooper.	Sinclair Hill.	Completed.
"Colleen Bawn."	W. P. Kellino.	Henry Victor	—	Eliot Stannard.	Completed.
"Henry, King of Navarre."	Maurice Elvey.	Matheson Lang,	J. J. Cox.	Isabel Johnston	Second week.

PULSE OF THE STUDIOS—(Continued)

FILM.	DIRECTOR.	STARS.	CAMERAMAN.	SCENARIST.	STAGE.
"The Tower of London."	Maurice Elvey.	Matheson Lang.	—	—	Scheduled.
"The Wolf."	Maurice Elvey.	Matheson Lang.	—	Leslie H. Gordon.	Scheduled.
"The Beggar's Opera."	Maurice Elvey.	—	—	—	Scheduled.
"The Great Prince Shan."	A. E. Coleby.	Sessue Hayakawa	D. P. Cooper.	Sinclair Hill.	Second week.
"Miranda of the Balcony."	Maurice Elvey	Matheson Lang	J. J. Cox.	—	Second week.
"The Yu Sen's Devotion."	A. E. Coleby.	Sessue Hayakawa,	D. P. Cooper,	—	Scheduled.
WALLS & HENSON.					
"Tons of Money."	Frank Crane.	Leslie Henson, Flora le Breton.	Bert Cann.	Tom Webster.	Completed.
WALTER WEST.—Princes Studios, Kew Bridge. Chiswick 574.					
"The Stirrup Cup Sensation"	Walter West	Violet Hopson.	G. Toni	J. Bertram Brown.	Casting.
WELSH PEARSON.—41, Craven Park, N.W. 10 ; and 3-6, Rupert Street, W. 1.					
"Nell Gwynne."	George Pearson.	Betty Balfour.	Percy Strong.	—	Scheduled.

Where They Are—and What They Are Doing

H. Agar Lyons is playing Major Willoughby in "Miranda of the Balcony" (Stoll).

Stella Doyle has played in "Claude Duval" for George A. Cooper this week.

Madame d'Esterre is playing Jeanne d'Albert in "Henry, King of Navarre," directed by Maurice Elvey for Stoll.

Clive Brook is starring with Betty Blythe in the recently-completed Goldwyn picture "The Recoil," directed by J Parker Read, jun.

Donald McArdle has a part in Thomas Bentley's two-reeler at the B. and C., and was booked through Bramlin's agency.

James Lindsay is at work for George A. Cooper at the Gaumont studios in "Claude Duval."

Audrey Ridgwell has been at work this week for Felix Orman at the Alliance studios.

H. Humberstone Wright is playing Charles IX. in "Henry, King of Navarre" (Stoll) directed by Maurice Elvey.

Irene Tripod has been at work this week at the B. and C. studios.

Tom Heslewood has played this week for Spectrum Films at St. Margaret's, directed by Felix Orman.

Campbell Gullan is in the cast of "The Green Goddess" at the St. James's Theatre.

Henry Victor is to play Warrenner in "Miranda of the Balcony," directed by Maurice Elvey for Stoll.

Roy Travers is at work for Spectrum Films in "Moonbeam Magic" at the Alliance studios.

Fred Raynham is at work in Nice in "The Great Prince Shan," directed by A. E. Coleby (Stoll).

The Editor will be glad to insert particulars at any time of the professional activities of our readers.

Arthur Pusey is playing in "Moonbeam Magic" for Spectrum Films.

Herbert Langley is baritone at Covent Garden, playing some of the most important parts during the present season of the British National Opera Company.

Nessie Blackford has been playing a landlady's part in the new B. and C. picture directed by Thomas Bentley.

Rex Davis is playing shortly in "Mrs. May Gets Him" for the Interlude Players.

Ann Trevor is in the cast of "The Eternal Spring," to be presented by Dennis Eadie at the Royalty Theatre on the 29th inst.

Ivan Samson, Madge Stuart and Jean Cadell have important parts in "The Dare-devil," the new farce due at the Strand Theatre on January 28, after a week's run at Brighton.

A. Bromley Davenport has completed his part in the Granger-Davidson picture "Eugene Aram," directed by Arthur Rooke.

Suzanne Morris has been playing for Bertram Phillips in "Her Redemption."

Pauline Johnson is in the first B. and C. two-reeler directed by Thomas Bentley.

Stewart Rome is playing lead for Walter West in "The Stirrup-Cup Sensation."

Tsuru Aoki is leading lady in "The Yu Sen's Devotion," opposite Sessue Hayakawa (Stoll).

Mabel Poulton is in the cast of the first Spectrum Films production, "Moonbeam Magic."

Gertrude McCoy has returned from a short theatrical tour.

Lionelle Howard, engaged through Bramlin's, has been at work at the B. and C. studio for Thomas Bentley.

Kinema Club News

Executive Nominations Due

Members are notified that nominations for candidates for the Executive Council and for the various Club committees, to be elected at the coming annual general meeting, must be made by Wednesday next, January 16.

The following are the latest results from the handicaps in the billiard room: Snooker.—Walter West awarded walk-over; A. B. Imeson beat H. Ainsworth by 2; Frank Grainger beat Fred Rains by 10. Billiards.—M. Fisher beat Frank Grainger by 62; Fred Rains beat Bob Vallis by 35.

The Club dances are now fairly crowded. To-night—as last week—the Club Kinecopaters will provide appropriate strains. Members are invited to bring guests at a charge of 2s. 6d.

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The American Advantage

Is Ralph J. Pugh Justified in Denying It?

THIS journal, as the organ of British production, has stated the case for fairer treatment of native picture-making so frequently and has been supported by so many representative expressions of opinion from the studio world, that it is noteworthy when our attitude is challenged, as it is in the current *Kinematograph Weekly*, by Ralph J. Pugh, managing director of Associated First National.

Our case is that British pictures are subject to unfair American competition in the home market by reason of the fact that the imported film, unlike the home product, does not have to recoup its cost by British rentals.

Mr. Pugh does not attempt to deny this. He denies that "every penny taken on American films here is profit, the cost of production having been more than covered in the States." We do not say that this is so in every case; and we accept Mr. Pugh's statement of the large sums spent by his firm and his assurance that a proportion of the negative cost is charged from America on all First National pictures.

No Essential Difference

This does not mean, however, that the principle of our case is in any way invalidated. The bulk of the returns from the pictures must come from the American market. Mr. Pugh says the position of his firm is similar, he imagines, to all other American distributing concerns here. It may be; but we are not convinced that it is. In any case, it is possible to acquire, for sums ranging from £250 to £500 each, a large number of well-produced American features for British distribution. If this includes a proportion of negative cost, it is so small that it does not affect the British producers' grievance.

It is strange to learn from Mr. Pugh that American companies, "instead of having taken a large amount of money out of England, have actually poured a lot of money into the United Kingdom." The cash which First National have paid out of pocket in relation to English business exceeds a million and a quarter dollars, we are told.

Those "West End" Runs

This expenditure should certainly be considered. Distribution and exploitation are costly items; but the latter factor in putting the picture over may well be examined in the light of the policy of certain distributing firms during the past two years. That policy has included the hiring of an expensive theatre in the West End of London for a special run of a picture. In many cases this has been carried out at a heavy loss deliberately. The theatres have been packed with dead-heads, but the "run" has been duly carried out—with what object? As part of the picture's exploitation—and, incidentally, to exact a higher rental from the exhibitor on the ground that the West End run of a picture has a drawing power in the average cinema.

American distributors are, in fact, prepared to lose in several weeks' special run

in the West End as much as a British picture costs to make. Thus the British producing firm is handicapped in two ways. The American picture cost, as far as Britain is concerned, is, in the words of Mr. Pugh, simply a percentage; and the money thus saved can be used in exploitation.

A Curious Equality

Even if, as Mr. Pugh asserts, "American companies operating in this country are on exactly the same financial basis as British producers," the indisputable fact remains that the "same financial basis" enables organisations such as Mr. Pugh's to rent enormously expensive and elaborate pictures, costing hundreds of thousands of dollars, at a figure corresponding to the rental of a British production costing one tenth or less.

In these circumstances, it is obvious that asking British producers to "go ahead" and spend five times as much on pictures is a mockery so long as similar rentals of American pictures are in such utter disproportion to their cost.

"It is also necessary to emphasise," says Mr. Pugh, "the positive benefits which the British film Industry has derived from a large influx of American money." This benefit is apparently twofold. "Amusement and employment to British citizens" is one side of it. The financing of exhibitors through a period of depression, by allowing many accounts to remain outstanding, is the other. From

which it would appear that "the British film Industry" referred to as "benefiting" is the exhibiting and exploitation ends, and has no connection with the producing side of the Industry whatever.

Mr. Pugh admits that the costs of pictures are too high. "The present agitation against high costs inaugurated by our general manager will no doubt be fraught with good, but meanwhile the facts are as I have stated." In other words, British exhibitors must pay for inflated cost of production; yet even pictures of the most lavish kind can be rented at the same or a lower figure than the British product.

We are as anxious to preserve good will between British and American producers as Mr. Pugh. We admire unreservedly the many magnificent pictures which America sends, and shall always want to see them. Neither are we oblivious of the shortcomings of many members of the creative side of our own Industry. We believe, however, that these shortcomings are neither greater than nor disproportionate with, those of Hollywood, and that, as Englishmen have done such conspicuous work in America, so they can here.

At present, however, a large proportion of them are inactive, because the booking returns from the home market make it uncommercial to launch out boldly in competition with the imported picture. A growing number of people, both in and out of the Industry, are therefore arriving at two conclusions. The first is that the creative efforts of England in the most powerful of all mediums of human expression are being stifled. The second is that it is not good for the ethics, morals, manners and ideals of one nation, as expressed in that medium, to dominate the screens of another nation, however friendly.



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Vol. III. No. 136

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Americans Take Notice

WE are accustomed at intervals to hear a declaration from some well-known American screen magnate or other that there is no prejudice against British pictures in the States. The statements of these gentlemen do little or nothing to allay the suspicions and misgivings of those who disagree with them on this point. We do not question their sincerity, and it must be conceded that the matter is not so simple as it seems. There are other considerations than the quality of the pictures to be taken into account. Now, however, certain Americans are commenting upon the British Film weeks and the League's national propaganda in a way which is either deliberately or unwittingly misleading. Our Industry is evidently worthy of comment now that its plight is becoming known, and it is undesirable that some American comment should, under the cloak of disinterested impartiality, actually be very one-sided.

Only Half the Truth

LET us illustrate what we mean. From across the Atlantic we have heard that good British pictures will always be welcome in America, but that they must conform to two important requirements. First, they must be made on a scale comparable to the Hollywood product; and, secondly, they must be of a kind calculated to appeal to the American audience. This, on the face of it, seems very reasonable, and those who express themselves in this way usually go on to say that it is not their fault if the British public itself prefers American pictures. All this has been said in fifty different ways by fifty different Americans. Not one of them has referred to the real root of the matter, which is the conditions under which pictures have to be made in Britain. The disadvantages under which the British picture is made are, as a rule, consistently

and deliberately ignored; and as a result the American attitude is too often a mischievous half-truth.

Not a Fair Field

WHAT is the use of urging British studios to make better and expensive pictures to compete with America if the strangle-hold of the cheaply booked American picture makes home production so precarious that it is almost a hopeless commercial proposition? Why evade this all-important fact when taking up a magnanimous open-door attitude? We challenge any American to justify the plight in which the British studio world now finds itself. The extent of the United States, with its multitudinous theatres, naturally means that the cost of expensive pictures can readily be recouped and the same pictures afterwards distributed in Britain at distribution and exploitation cost. To pretend that this does not place our studios at a hopeless disadvantage is the rankest hypocrisy, and as things are it is a mockery to ask us to compete on level terms.

Many People Content

SHOULD this condition of affairs be altered? A large number of people are eminently satisfied with things as they are. Americans have a direct interest in maintaining a virtual monopoly of British screens for American products, and, consequently, an equally direct interest in the complete extinction of British studio activity. What is the use of pretending otherwise? The renting end of the trade, whether it is the European handling end of an American company or an independent organisation selling foreign pictures, suffers little by diminished British production. Even the renter who confines himself to British films can, at a pinch, handle foreign ones. As for the exhibitor, he has made money on American pictures, and sees no reason why he should be patriotic without a strong business inducement, an attitude for which he can hardly be blamed, especially as in many cases he is of alien origin himself.

The Real Sufferers

THERE are only two sections of the community who have any interest in the maintenance of British production. There is a third section, it is true—the Government, whom, it is hoped, will be able to consider our claims for preservation sympathetically in the near future on the double grounds of employment and nationalism. But of the two sections to which we refer, the first is the studio workers, firms, shareholders, and others whose incomes are affected. Those who put their brains into the creative side of the business

are those who get the least out of it. They represent the English idea of story, character, ethics and art as expressed in screen terms—the most powerful of all media for human contacts—and are in peril of extinction through causes they are unable to control. We are glad to note the publicity that several important daily journals have lately given to the case of the studio worker in this country. The public have a right to know the facts.

The Public Dissatisfied

WHICH brings us to the other section of the community which suffers. This is, of course, none other than the kinema public itself, which, appreciating fine American pictures and loathing machine-made "features," wonders why British pictures fall behind in numbers and in those qualities which demand a reasonable expenditure of money. They know that British picture-makers must be as good as those of America; otherwise Britons would not have made good in the States. They would like to see a much greater proportion of native productions; but these cannot be made, as they cannot be booked, even to cover their modest cost, in competition with the cheaply rented, though expensively produced, American picture. The public should know that fifteen millions of their money goes annually direct to Hollywood, while unemployment is rife in British studios to a degree only to be remedied, in our opinion, by legislation.

Block-booking Bad for Studios

AS if this were not enough, distributors of American films are now attempting, in the face of opposition from exhibitors, to corner their market still further by the revival of what is to all intents and purposes block-booking. It is unnecessary to point out that anything which tends to lead an exhibitor either to book his pictures many months ahead or to take pictures he doesn't want to get a few he chooses is bad for the exhibitor, and especially bad for the British producer, who found the release delays so crippling three years ago. We feel sure, however, that exhibitors, who nowadays dare not put pictures on blindly, will have none of it.

The Irony of Film "Schools"

HOW is it that the present lull in production coincides with film "school" activity? We have no hesitation in condemning those who dangle before the credulous public false hopes of screen careers in these, of all times. Screen-struck amateurs seem to drift into one of two channels. They either part with guineas for "tuition," followed by bitter disillusion, or get in touch with the Industry itself and learn the facts more cheaply

HIGH LIGHTS

News and Views of British Film-land

W. P. Kellino's second production for the firm of Stoll is now completely edited. The Trade show is announced for Tuesday, January 22, at the New Scala Theatre, at 3 p.m. "The Colleen Bawn" is based on the world-famous play by Dion Boucicault the elder, and the chief players in the screen version are Henry Victor, Stewart Rome, Collette Brettell, Marie Ault, Gladys Jennings and Clive Currie.

George K. Arthur writes from Hollywood to say he is playing both on stage and screen. With his sister, Doris Lloyd, he is in "Secrets" at the Majestic Theatre, and also at work for Famous Players-Lasky in a comedy rôle in "The Old Violin."

The British studio world is grateful to G. A. Atkinson, the "live" film correspondent of the *Daily Express*, for pointing out to the public the undercutting, by American renting concerns, of British pictures. Blocks of films, he says, are being offered "at cat's-meat prices." He continues to say that imported pictures "after they have made rich profits in America, are able to enter this country at a cost of one penny a foot, whereas the negative cost of the British film is at least £2 a foot."

It is necessary that these facts should be broadcast; and the candid "G. A. A." does not mince matters when he says that "the privileges enjoyed in this country" by Associated First National, an "immensely wealthy corporation, which enables Miss Norma Talmadge, for example, to earn more than £104,000 a year, are the cause, with one exception, of the almost complete bankruptcy of British film production, and of the unemployment, amounting to 75 per cent. of the whole, among British film actors and actresses."

Who is "Mr. Graham Wilcox, the famous producer of 'Paddy-the-Next-Best-Thing,' 'Flames of Passion' and 'Chu Chin Chow'?" The Fleet Street School of Writing announce that he is offering a prize of £500 for an original film story to students of their course of writing. Who are the people who have "made fortunes by writing for the films" in this country? And who is going to teach the pupils how to do likewise?

Bad weather has hampered work in Nice since the arrival of the three Stoll companies at work on "The Great Prince Shan," "Henry, King of Navarre" and "Miranda of the Balcony"; but the latest news is that both Maurice Elvey and A. E. Coleby are hard at work on exteriors for the first two pictures.

The second Sessue Hayakawa picture to be made by Stoll is "The Yu Sen's Devotion"—a title which may be altered. I learn that the story is one of A. E. Coleby's own, specially written to suit the famous Japanese star, and that the scenario is being written while "The Great Prince Shan" is being "shot." Scenes for the second picture will be made during the present sojourn of the Stoll company in the South of France, and, as has been already announced, Sessue's wife, Tsuru Aoki, is playing the part of the heroine opposite her husband.

Violet Hopson, now busy in the leading part in Walter West's new racing story "The Stirrup-Cup Sensation," presented the prizes last (Friday) evening at the Olympia Hall dancing competitions in aid of the funds of the West London Hospital.

A cheery greeting reached me on Monday from the ever-genial Sydney Paxton. It was dated Christmas Day, and was inscribed upon a concert program of the s.s. *President Monroe* in mid-Atlantic. The artistes who appeared for the benefit of seamen's charities included Joan Morgan, Leslie Stiles, Alice Moffat and, of course, Sydney Paxton himself, who sends all good wishes to everyone in a blithe strain which is a testimonial to a Pussyfoot boat! The "Sweet Lavender" company open at Boston this week.

On Wednesday next the well-known studios at Worton Hall, Isleworth, so long identified with G. B. Samuelson productions, will be sold by auction on the premises by Messrs. Harris and Gillo, by order of the liquidator of British Super Films, Ltd.

Rising Sun Pictures, Ltd., are shortly putting out a couple of two-reel comedies made some time ago with Louie Freear in the principal part. These subjects are from the pen of Mrs. Susan Schofield.

Madge Stuart, whose recent work as Blanche in "The Beloved Vagabond" with Carlyle Blackwell was so noteworthy, is the latest recruit to the legitimate stage from the British screen. I learn that she is playing a leading part in the West End in the new farce, "The Dare-devil," with A. W. Baskcomb.

Incidentally, Madge Stuart wants it known that she is by no means deserting the screen—which is good news. She is, in fact, just as interested in studio work as ever, and, indeed, contemplates working in a fresh picture before long.

Mr. John Spitzel, of the well-known International Copyright Bureau, Ltd., tells me that this organisation, which has extensive literary and dramatic dealings in two hemispheres, is about to extend its activities to the motion picture industry. The new departure consists, first, of the negotiation of film scenarios to and from America, Britain and the Continent. A number of scenarios and rights are in their possession for disposal, and they hope to acquire British scenarios for other countries. Of even greater interest is their proposed bureau for the exploitation and interchange of screen players across the Atlantic. Details of this new venture will shortly be given to our readers.

Word has just been received from Carlyle Blackwell from India, where he has gone for a few weeks to seek local colour for his next picture, the title of which may now be divulged. It is called "The Idol of Jallunga," from an original scenario. Several of the exteriors will be made in India, but all interiors will be made in England. Blackwell hopes to start active production about the middle of February.

Thomas Bentley is completing the first of the two-reel subjects for Edward Godal at the B. and C. studios, Hoe Street, Walthamstow. The cast includes Pauline Johnson, Lionelle Howard, Donald McArdle, Edwin Ellis, Franzi Carlos and Irene Tripod.

CALLOUS COUPLETS

An old film-actor lately went
To work inside a circus tent.
As "fasting man," he finds it pays
To eat no food for twenty days.

HERBERT WILCOX'S NEW PRODUCTION



Herbert Langley (left) in a scene from "Southern Love," the new Graham-Wilcox Picture starring Betty Blythe, shortly to be presented in the West End

Arthur Rooke has again been at work at Torquay on "Eugene Aram." This new Granger-Davidson picture is well on the way to completion, with Arthur Wontner supported in the title-rôle by Barbara Hoffe, C. V. France, James Carew, Walter Tennyson, A. Bromley-Davenport and Mary Odette.

The second picture made on the Continent by Herbert Wilcox, "Southern Love," will shortly, it is understood, be given a special West End presentation. Betty Blythe is starring, and the strong cast also includes the famous Viennese actress, Liane Haid, Randle Ayrton, Herbert Langley and Warwick Ward.

The latest Hollywood scandal is regrettable, chiefly on account of the absurd publicity accorded to it by the lay Press. The public, we fear, has a lower estimate of everyone connected with the Trade as a result of every case of this kind; and British players suffer in prestige by belonging to the same profession. It is curious that these things happen chiefly in America.

Megaphone

Viennese Opera and Foreign Pictures

BRITISH orchestral musicians have lately expressed through their organisation, a protest against the proposed importation of a Viennese opera company with many musicians. It is significant that even Sir Thomas Beecham has declined to excuse such an importation on the grounds that art knows no frontiers; he has, in fact, definitely declined to discuss it on the ground that the question is purely an economic one.

In sympathising with the protesting musicians we claim a parallel sympathy for the case of the British film worker, be he actor, producer, cameraman, script-writer or studio hand. Grand Opera gets so little support that foreign invasion leaves the struggling native effort stranded in financial impotence. The film, on the other hand, gets enormous support. It is the chief amusement of the British nation. Yet native efforts at production, equal in quality to those of the world's best, are stifled by competition and underselling of a flagrantly unfair kind.

The wholesale swamping of British cinemas by American pictures is the sole cause of the unemployment of British film workers.

The cheap foreign article of commerce is justified by economists on several grounds; but the Norwegian window-frame and the French necktie are not only cheap to the British consumer, but help the interchange of commodities between

England and abroad. American pictures are certainly cheap to the British consumer; but they help international trade hardly at all. They are indeed the greatest national propaganda known—for America; and the public in this country, which already finds many millions annually for American war debt interest, pays an extra fifteen millions or so for American pictures, their own native industry languishing meanwhile.

In the States, motion picture making is the fourth largest industry. Here the bulk of the money spent by the public goes at once out of the country, and at the present moment there are only half a dozen pictures being made in our studios. There can be no impetus given to the Industry until the conditions under which British producers are compelled to get their production cost back, while foreign pictures need only get their distribution cost back, are rectified.

The time has now arrived when, in the opinion of the vast majority of the producing Trade here—to say nothing of its friends outside—the Government must preserve it by legislation. Like most trades, it is not enamoured in principle of State interference with industry. At present, however, it is difficult to see what else can be suggested.

It requires little imagination to see why the British film has special claims for preservation, encouragement and expansion. Quite apart from the general consideration of increasing unemployment among its personnel, it has within it the power of becoming, under fair conditions, at least as valuable a means of national propaganda as the American picture. The influence of the motion picture is incalculable, and as a part of the lives of millions of men, women and, more especially, children of British birth, the time has come for the Government to consider whether the Americanisation of our people is altogether a tendency as desirable as it is undoubted. In the Dominions this consideration still more strongly applies.

No one becomes more German by using a German razor. No one develops Swiss mannerisms by carrying a Swiss watch. But the steady patronage of American pictures really does tend to Americanisation.

If there is anything in the foregoing, it is beside the point to talk of making pictures for a world market—which means in effect the American market. In order to do so, our pictures must be American enough to please the Americans. How can we make American pictures as well as they? Has it really come to this—that in order to get pictures on the screens of our own land, we must make them as transatlantic as possible? Must we really help to Americanise the world?

Let us concentrate on our own markets. It is much easier (even if not absolutely simple) to ascertain the public's requirements at home than abroad. It is much easier to be national in art, sentiment, ethics and tone.

In order to do so, however, British studios must be accorded a fair chance. At present, as G. A. Atkinson has cogently pointed out this week, it is possible for a year's program of fifty-two American films to be imported and marketed in this country at less than the cost of a single well-produced British production.

A Shortage of Producers

A Reply to Sir Oswald Stoll on the Qualifications of Directors

IN a most remarkable article which appears in last week's issue of the *Kinematograph Weekly*, Sir Oswald Stoll expresses views on the necessary qualities which should be part of the motion picture producer's personality.

Sir Oswald regards the matter with remorseless logic and thoughtful, if a trifle academic, analysis. "Exact knowledge and unerring powers of imagination alone can make the master producer. He will never arrive in a chariot of waste drawn by rule-of-thumb. He must arrive appreciative of science, skilled in picture technology, steeped in knowledge of history, philosophy, poetry and drama: he must come from all schools, including the school of life."

Who Would Pass the Test?

The desirability of all these factors is, of course, patent and unquestionable, and it is only too obvious that scarcely any producer in the world can be said to conform even approximately to these undoubted requirements. "Well-trained, scholarly, enthusiastic producers are already essential in cinematography to arouse any abiding interest. This is obvious to all who are connected with the picture Industry to-day, when no impression is made on the public if an attempted story does not hang well together, if the scenes are mere scattered episodes, or erratic in relation to one another, if the picturisation has no palpable thread, no convincing climaxes and no real conclusion. The public is familiar enough with pictures to realise the high value of cinematography and to deplore the limitations of its uses to pictures so large a percentage of which emanates from enterprising and ambitious, but conspicuously unqualified, producers."

All this is very true. Yet we are not quite sure that Sir Oswald Stoll's idealism and the recommendations to which it leads him are quite as practical as they are sincere. He advocates film education to be applied to producers themselves. We would be the last to deny that certain producers are in sad need of ordinary (let alone specialised) education; but the perfect producer of Sir Oswald's vision is surely something of a superman—a demi-god?

It is as well to realise the attributes which, in the opinion of the respected head of the Stoll organisations, are necessary in a film director. Such a man must, in effect, be a master of everything that goes to picture making—unless we misunderstand the contention.

An Intensive Training

This means that his knowledge must be that of the professional scholar in every branch of classical, historical and literary lore. He must have in particular a special aptitude for the drama—a thing which usually entails acting experience, an experience which is almost necessary if he is to control actors completely. He must be a man of the world, and this usually entails travel. His technical knowledge must perforce include a mastery of the motion picture camera, electricity in all

its applications to lighting, clothes, furniture, and other specialised branches of his art. He must have a capacity for writing a scenario, including intricate continuity and shrewd judgment in adaptation, and a skilled facility for editing in all its details. These are, indeed, but indications of the colossal abilities, all centred in the one individual, who, without these endowments, cannot be regarded as a first-class producer, in the opinion of Sir Oswald.

A Lifetime of Experience

If these endowments are indeed without exception indispensable, then certainly there is an urgent need for the establishment of some system of intensive education not only for would-be directors but for existing ones.

But the attainments demanded are so exceptional and vast that it may reasonably be doubted whether they could be all achieved within the compass of an ordinary lifetime. Especially should it also be borne in mind that there is another and more personal factor in the individuality of a producer which has not been mentioned. This is the sense of authority which enables him to control others—and often to dominate them. This faculty cannot be imparted by any educational process as far as we are aware, but it must accompany the other qualifications, as it transcends them in importance. Its existence is essential; and it does not mean mere megaphone bluster, but a real authority based on psychology, and often manifested in the quietest and most un-demonstrative way.

This controlling faculty—a quality which is really a kind of personal magnetism—must be coupled with the technical qualifications, from which it differs fundamentally in a vital respect; for it cannot be imparted by tuition or study. It is so

valuable that many producers find it their most valuable asset, and it is a quality which indeed seldom accompanies studious and thoughtful mentalities. Men of action and thought too are rare.

Concentrated Wisdom

Is it therefore inevitable that in order to make first-class producers we must train men to become Admirable Crichtons and Shavian supermen? Does the salvation of the creative side of the Industry depend upon a steady supply of such men, trained intensively and exhaustively in lore and life? If we interpret his argument correctly, this is certainly what Sir Oswald Stoll suggests.

While endorsing the spirit of his remarks, we are nevertheless not convinced that the course he proposes is the inevitable and logical one; and our dissent is based upon a fact which Sir Oswald has, curiously enough, not taken into account. That fact is simply this: that no one man has ever made a photoplay.

In practice, the able producer is a man who collaborates with those whom he controls. His knowledge of the various technical sides of the Industry may be considerable; but it is hardly ever exhaustive. Beside the ordinary man his knowledge of photography and furniture may be wide; yet beside that of the highly-skilled cameraman and the specialised art-director, it is a smattering. Yet it is sufficient. The same applies to acting, scenarios, lighting and other branches of work connected with picture making. In fact, the tendency on the part of producers to usurp every possible function has in the past proved a bad thing. The studio Pooh-Bah who directs, acts, writes scripts and attempts the work of six men usually "flops" on one at least of these functions, and would be much better advised to rely on the trained collaboration of others.

The Best Assistants

Does this mean that he is at the mercy of many men? It certainly does; and is the big reason why every technical contributor to the picture should be a carefully selected expert in whom reliance may reasonably be placed.

Experience has shown that it is infinitely easier to gather an array of skilled collaborators than to find one man embodying in his person every one of their abilities—and for this reason the Pooh-Bah producer, who often, incidentally, deprives more skilled craftsmen of work, is not on the whole likely to achieve the very best results.

This being the case, it seems that the maintenance of high standards in the various crafts is likely to be more profitable for the Industry's future than training a number of men to become highly skilled in many directions. We believe strongly in educated men for production and in training them in certain channels likely to be of use. A musical education which is a fair parallel, can be a pretty wide and general one. But it is not necessary for a great orchestral conductor to be able to play every instrument in the band with the skill of a virtuoso.

COMING BRITISH TRADE SHOWS "The Colleen Bawn."

STOLL—From the play by Dion Boucicault—Directed by W. P. Kellino—Photographed by William Shenton—Leading Players: Henry Victor, Stewart Rome, Collette Brettell, Gladys Jennings, Marie Ault, Clive Currie.

New Scala, Tuesday, January 22, at 3 p.m.

"The White Shadow"

BALCON, FREEDMAN AND SAVILE—Story by Michael Morton—Scenario by A. J. Hitchcock—Directed by Graham Cutts—Photographed by Claude McDonnell—Leading Players: Betty Compson, Clive Brook, Henry Victor, A. B. Imeson. Controlled by W. and F., Ltd.

New Oxford Theatre, Wednesday, January 30, at 3 p.m.

A Bevy of Beauty at St. Margaret's

Parky Flooring Nearly Makes Actresses Freeze Green

A DULL January morning was livened this week by a splash of bright colour at the Alliance Studios, St. Margaret's, where Felix Orman was to be seen in the rôle of producer for the first time.

The newly-formed Spectrum Films, Ltd., have begun a short picture designed to display the scope of the new British colour process invented by Claude Friese-Greene, son of the late W. Friese-Greene, whose name will always be associated with the origin of cinematography as we know it to-day.

On the floor was an exotic spectacle of Oriental colour. Upon a throne, listlessly dominant, was a young potentate in vivid blue—in private life, Arthur Pusey; and an attending official (evidently from the same University) with a spiked turban was Roy Travers. All around, in attitudes of languor, as though prostrated by the heat, were beauteous maidens. Their attire, varied and exquisite, was economical as to its upper half in each case; in fact, somewhat approaching the garb of members of Chicago's Four Hundred at a County Club revel. They included Margot Greville (of "The Beauty Prize" and the Gaiety) whom, I am told, Augustus John has painted; Mabel Poulton, who has relieved the monotony of a

number of London revues; and Audrey Ridgwell.

Charming as these fair ladies were to the eye in their brilliantly-hued setting of non-committal Eastern design, I found that admiration was even more appropriate for their powers of withstanding the bleak climate of our land at this period of the year. The Alliance Studio is, of course, heated; but the centre of the polished floor in scanty and flimsy raiment made me realise for the first time the true significance of the expression "parquet flooring"!

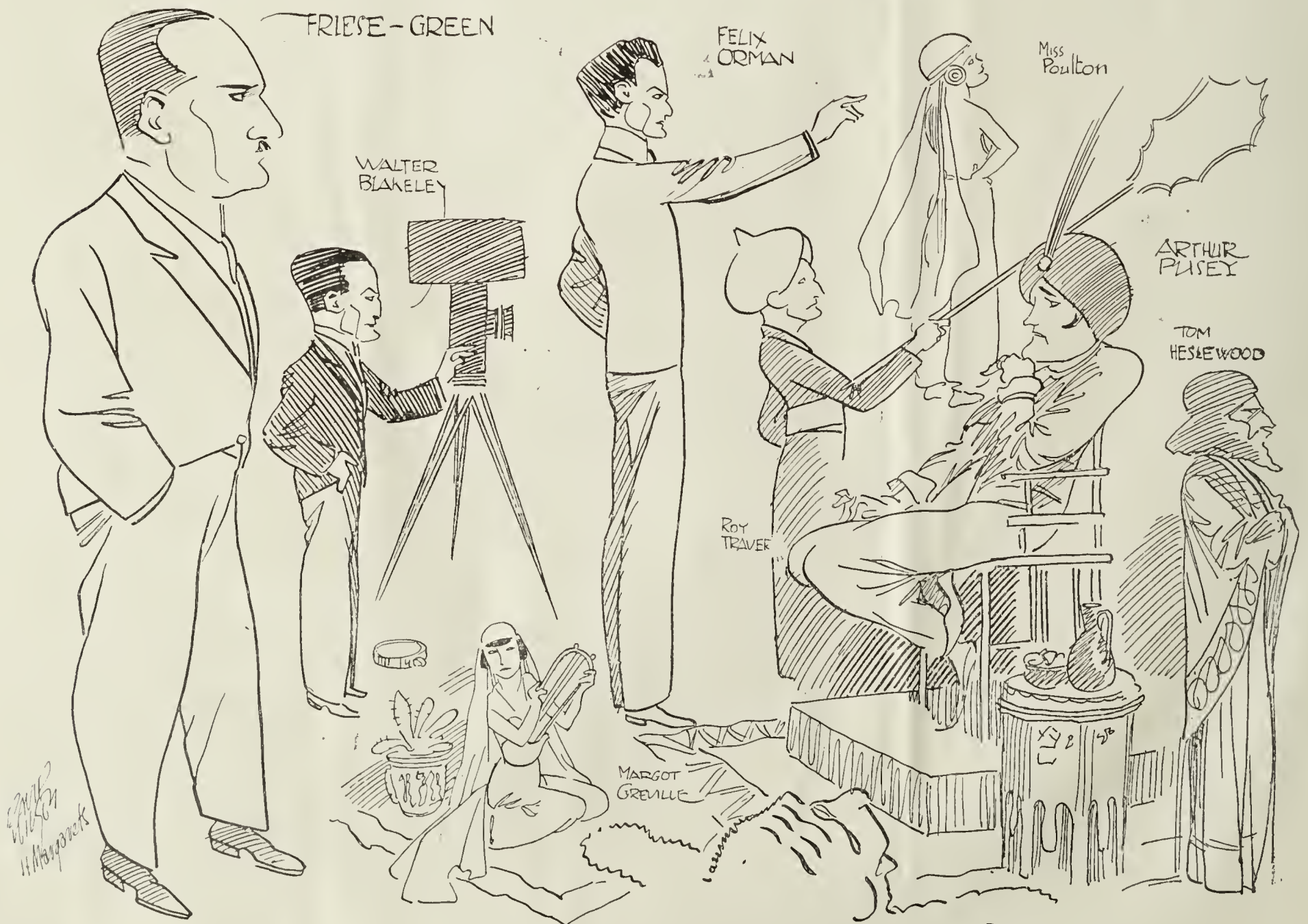
Yet, with great self-control, they all suppressed their pardonable shivers in order to avoid any lapse from sharpness of photographic line. It occurred to me that Mr. Friese-Greene or Walter Blakeley might have obtained (had they so desired) an artistic, out-of-focus effect by permitting the players to shiver; but suggestions of this kind from me, I regret to say, are seldom treated as seriously as they deserve. In fact, both camera experts and Felix Orman himself seemed to regard my well-meant advice with something akin to scorn.

The producer has written the story and scenario of this little picture, the title of which is "Moonbeam Magic," and it is a

frankly fantastic trifle. Plot details are, therefore, unnecessary.

It was odd to note how the formidable batteries of Cooper-Hewitts reduced the bright tints to purple and yellow; but the kaleidoscopic variety was soon restored by the spots and arcs. Audrey Ridgwell carried a tray of fruit past me, but as I was about to help myself to a specimen of that particular variety which has, according to popular lament, had a bad 1923 crop, I found they were "props" for her entrance.

A tinkling fountain behind blended with the soft purr of the camera; and after witnessing one or two shots of colour-effects I joined one of the directors of the company in a "black-and-white" effect by way of contrast, as the nipping and eager air of the morn was more than evident. As I quitted the building, avoiding an aged and bearded Seer (Tom Heslewood) who probably carried his own crystal set, I felt that I had been privileged to see what may very easily be the beginning of a revolution in picture-making processes. Who knows? Whether the new Friese-Greene process is the ultimate perfection or not, it must be a distinct advance on the drab realities of the grey weather without.



New British Colour Process

AN announcement of importance in the British film Industry, as well as in the world of firm art and science, was made last week.

That Mr. Claude Friese-Greene had developed a colour film process of remarkable artistic and scientific possibilities was the news which created great interest in London film circles. The new colour films, it is predicted, will add much to the pleasure of millions of cinema patrons the world over, and have a large educational value. Instruction by means of the films will be strengthened by the use of this process of practical colour cinematography.

Additional interest attaches to this invention by reason of the fact that its creator is the son of the inventor of cinematography, the late Mr. W. Friese-Greene, widely known as the "Father of the Film," whose death, two years ago, revived much comment on the monumental achievements of this pioneer in cinematographic invention. Mr. Friese-Greene's funeral on May 14, 1921, was an impressive public ceremony conducted by leading members of the British film Industry.

The son of the originator of cinematography has now come forward with an invention which is expected to advance the art and science of cinematography along many lines. Mr. Claude Friese-Greene is only 25 years of age, but has already had much experience in the field of film science, and has been experimenting with colour cinematography since he was a youth in his teens.

There have been a number of colour film processes invented, but the development of colour films that would be both artistic and commercially practicable has been fraught with many difficulties. This new invention is declared by technical authorities to be entirely successful from artistic considerations, and to have the great advantage of being based on a process by which positive prints can be made as easily and quickly as black-and-white films, tinted, and at a price that makes the commercial success of the films a certainty. The economy of the manufacture of the films places them within the reach of every cinema exhibitor, and the films are projected by the ordinary equipment.

Although the process is still young, it is said to mark an advance on any colour films yet developed. The colours are soft and natural in tone, and there are stereoscopic values which, the inventor declares, will be still more emphasised as his experimentations proceed. Mr. Friese-Greene has made wide research in working out his process.

A company has been organised to handle this invention, and an ambitious program has been mapped out for making the most of Mr. Friese-Greene's colour film process. Offices have been opened by the company at 17, Shaftesbury Avenue, in charge of Mr. Friese-Greene, technical director; Mr. Harry Drewett, managing directors, and Mr. Felix Orman, production manager, Mr. W. Vinton, the cinematographic engineer will act in an advisory capacity.

Screen Values

Measuring up the Week's Product

"A Great Turf Mystery"

WALTER WEST — Story and scenario by J. Bertram Brown—Directed by Walter West—Photographed by G. Toni—Leading Players: Violet Hopson, Warwick Ward, James Knight, Arthur Walcott, Marjorie Benson. Controlled by Butcher's Film Service, Ltd.

WALTER WEST is, to use a sporting metaphor, getting back to his old form in racing subjects, and this, his latest, is better than any of those shown in 1923.

The plot is never too obvious, and although the situations are never startlingly original, they are well developed in a sound story which is logically watertight. J. Bertram Brown has written a good scenario, free from padding, and smooth in sequence. It is melodramatic, but not too crude; and consequently, more than ordinarily acceptable.

Attention is well aroused at the outset of the story by the mysterious shooting of a racehorse trainer in his study, by an unknown hand through the French window curtains. His daughter, Sheila, inherits the estate and continues the stables with the manager, Frank Pomeroy, who has been regarded as her ultimate husband. A young South African, Luke Filmore, arrives in London, gets to know Sheila and places his horses in her stable. His speedy infatuation annoys Pomeroy, who, with the aid of a shady bookmaker, plots his ruin. This is begun by introducing a drug in Filmore's horse's food which is administered by a stable "boy," who is the head lad's daughter, with whom Pomeroy has a liaison. Sheila detects this, and after the first race has been lost, has her suspicions of Pomeroy confirmed. She tackles the stable girl (who has really been quite an un-stable girl) and both women, allied by the villain's duplicity, checkmate him. The race is, of course, won; Pomeroy confronted with exposure, and Filmore united to Sheila. An attempt on Sheila's life is frustrated by the hero, and Pomeroy arrested for her father's murder.

The direction is crisp and efficient. The movement is always good and the cutting (except for one awkward jump between the villain's exit and the hero's arrival in

evening dress) very good and well-judged. The action therefore never flags, and the best results from the players are obtained.

A number of excellent exteriors include the vivid racing glimpses to which we are accustomed in West's pictures. Fine shots of crowds, paddock and course are only excelled by the races themselves. It is really remarkable how irresistible these races are. One may see fifty racing pictures; but the thrill of a Walter West race is infectious, even if the spectator tries to persuade himself of its artificiality.

The interiors are excellent and well-mounted, although there is little evidence of scheme in art-direction.

Photographically the picture is first-class; the quality is good, and the matching of range shots perfect; closeups are few and judicious.

Violet Hopson is natural and effective in the way which she has made her own. The best performance is Warwick Ward's, and this expressive but reposeful actor is very sound and finished in the heavy rôle. James Knight, with no great strain on his abilities, is a pleasant and slightly careless hero. Arthur Walcott gives a perfect portrayal of the shifty bookmaker. Marjorie Benson is fairly good, if a little amateurish. Why didn't she ride? Lesser parts are in the capable hands of Tom Beaumont, M. Evans and Knighton Small.

The titles are fairly crisp, but not sufficiently so. About twenty are quite needless; and the punctuation is heart-rending to anyone who cares—a much larger proportion of the public than either the producer or renter apparently realise. What a pity it is that Butcher's do not see the advisability of spending a small fraction of the cost of an unnecessarily expensive synopsis in having the sub-titles properly punctuated by someone with an elementary knowledge of the King's English! Dozens of misplaced commas are one of the hall-marks of second-rate films.

Summary

DIRECTION: Excellent.

STORY AND SCENARIO: Very good melodrama well developed.

ACTING: Very good.

INTERIORS: Very good.

EXTERIORS: Excellent.

PHOTOGRAPHY: Excellent.

Cameramen's Corner

Stanley Mumford is engaged to turn for Percy Nash.

A. W. Kingston is at work for Thomas Bentley at the B. and C. studios.

Congratulations to Jack Ross, whose wife has presented him with a son and heir.

Walter Blakeley is at the Alliance studios turning for Spectrum Films.

Emile Lauste has left George Clark Productions.

SEVERAL PEOPLE ARE WONDERING—

What difference political events at Westminster will make to the British film Industry.

When we are to see the two latest George Clark pictures.

How many pictures Herbert Wilcox has really made.

Whether it is really easier for amateurs than professionals to get screen work.

What Percy Nash's new subject really is.

PULSE OF THE STUDIOS

Actual British Productions Summarised

FILM.	DIRECTOR.	STARS.	CAMERAMAN.	SCENARIST.	STAGE.
ANGLIA FILMS, LTD. —Faraday House, Charing Cross Road. Studio : George Clark's, Beaconsfield (Beaconsfield 183).					
"The Fair Maid of Pertn."	Edwin Greenwood.	Russell Thorndike, Sylvia Caine.	I. Roseman.	Eliot Stannard.	Assembling.
ARTISTIC FILMS, LTD. —93-95, Wardour Street, W. 1. Gerrard 3210. Studio : Bushey.					
W. W. Jacobs' 2-reelers.	Manning Haynes.	Stock.	Frank Grainger.	Lydia Hayward.	On sixth picture.
ASTRA-NATIONAL. —101 and 179, Wardour Street, W. 1. Studio : Alliance, St. Margaret's. 'Bus 33A, 37; frequent Waterloo trains.					
"Miriam Rozella."	Sidney Morgan.	Owen Nares.	W. Blakeley, S. J. Mumford.	Sidney Morgan.	Assembling.
ATLAS BIOGRAPH. —58, Haymarket, S.W. 1.					
"The Rat."	Adrian Brunel.	Ivor Novello.			Scheduled.
B. & C. LTD. —Endell Street, W.C.2. Studio : Hoe Street, Walthamstow (Walthamstow 364 and 712).					
Pett Ridge 2-reelers.	Hugh Croise.	—	A. W. Kingston	Eliot Stannard.	Cutting first picture
José Collins 2-reelers	Thomas Bentley	José Collins.	A. W. Kingston.	Eliot Stannard.	Casting,
BERT WYNNE PRODUCTIONS. —Vernon House, Shaftesbury Avenue, W.C. 1.					
"The Vanity Mirror."	Bert Wynne.	—	—	—	Scheduled.
"God's Prodigal."	Bert Wynne.	Flora le Breton, Gerald Ames.	W. Blakeley, J. Parker.	Louis Stevens.	Completed.
BERTRAM PHILLIPS. —Thornton House, Thornton Road, Clapham Park. Streatham 2652.					
"Why?"	Bertram Phillips.	Queenie Thomas, Betty Ross-Clarke.	P. B. Anthony.	Frank Miller.	Assembling.
"Peg Woffington."	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.	Frank Miller.	Scheduled.
"Her Redemption"	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.	Frank Miller.	Assembling.
"Alley of Golden Hearts."	Bertram Phillips.	Queenie Thomas,	P. B. Anthony.		First week.
DAVIDSON. —Lea Bridge Road, E. 10. Walthamstow 634. 'Buses 35, 38; trams 81, 55, 57. (Now works at Beaconsfield Studios).					
"Eugene Aram."	Arthur Rooke.	Arthur Wontner, Bar- bara Hoffe	Leslie Eveleigh.	Kinchen Wood.	Assembling.
GAUMONT. —Lime Grove, Shepherd's Bush, W. 12. Hammersmith 2090. 'Buses 12, 17, and C.L.R. trains.					
"Claude Duval."	G. A. Cooper.	Nigel Barrie, Fay Compton.	Henry Harris.	Louis Stevens.	Fourteenth week.
"Hounded Down."	—	—	—	—	Scheduled.
"The Happy Ending."	—	—	—	—	Scheduled.
"What Money Can Buy."	—	—	—	—	Scheduled.
GEORGE CLARK PICTURES, LTD. —47, Berners Street, W. 1. Museum 3012. Studio : Beaconsfield, Bucks. Beaconsfield 183.					
"Diana of the Islands."	F. Martin Thornton.	Nigel Barrie, Phyllis Lytton.	Emile Lauste.		Completed.
"Conscripts of Misfortune."	F. Martin Thornton.	All-star.	Emile Lauste.		Completed.
GRAHAM CUTTS.					
"The White Shadow."	Graham Cutts.	Betty Compson.	Claude McDonnell.	A. J. Hitehoek.	Completed.
GRAHAM-WILCOX PRODUCTIONS. —174, Wardour Street. Regent 556-7.					
"Southern Love."	Herbert Wilcox.	Betty Blythe.	René Guissart.	Herbert Wilcox.	Completed.
HEPWORTH PICTURE PLAYS. —Walton-on-Thames. Walton 16. Trains to Walton or Shepperton from Waterloo.					
"A Daughter in Revolt."	C. M. Hepworth.	Alma Taylor.	—	—	In progress.
IDEAL FILMS, LTD. —Boreham Wood, Elstree. Elstree 52. Trains from St. Pancras.					
"The Great Well."	Henry Kolker.	Thurston Hall, Seena Owen.	H. Wheddon.	—	Assembling
"Old Bill Through the Ages."	Thomas Bentley.	Syd. Walker.	H. Wheddon.	Captain Bairnsfather.	Completed.
"I Will Repay."	Henry Kolker.	Flora le Breton.	J. Rosenthal, jun.		Completed.
"The Typhoon."	Chas. Hutchison.	Chas. Hutchison.	H. Wheddon	Eliot Stannard.	Assembling.
"Charley's Aunt."	Thomas Bentley	—	—	—	Scheduled
STOLL. —Temple Road, Cricklewood. Willesden 3293.					
"The Prehistoric Man."	A. E. Coleby.	George Robey,	D. P. Cooper.	Sinclair Hill.	Completed.
"Colleen Bawn."	W. P. Kellino.	Henry Victor	—	Eliot Stannard.	Completed.
"Henry, King of Navarre."	Maurice Elvey.	Matheson Lang,	J. J. Cox.	Isabel Johnston	Second week.

PULSE OF THE STUDIOS—(Continued)

FILM.	DIRECTOR.	STARS.	CAMERAMAN.	SCENARIST.	STAGE.
"The Tower of London."	Maurice Elvey.	Matheson Lang.	—	—	Scheduled.
"The Wolf."	Maurice Elvey.	Matheson Lang.	—	Leslie H. Gordon.	Scheduled.
"The Beggar's Opera."	Maurice Elvey.	—	—	—	Scheduled.
"The Great Prince Shan."	A. E. Coleby.	Sessue Hayakawa	D. P. Cooper.	Sinclair Hill.	Second week.
"Miranda of the Balcony."	Maurice Elvey	Matheson Lang	J. J. Cox.	—	Second week.
"The Yu Sen's Devotion."	A. E. Coleby.	Sessue Hayakawa,	D. P. Cooper,	—	Scheduled.
WALLS & HENSON.					
"Tons of Money."	Frank Crane.	Leslie Henson, Flora le Breton.	Bert Cann.	Tom Webster.	Completed.
WALTER WEST.—Princes Studios, Kew Bridge. Chiswick 574.					
"The Stirrup Cup Sensation"	Walter West	Violet Hopson.	G. Toni	J. Bertram Brown.	Casting.
WELSH PEARSON.—41, Craven Park, N.W. 10; and 3-6, Rupert Street, W. 1.					
"Nell Gwynne."	George Pearson.	Betty Balfour.	Percy Strong.	—	Scheduled.

Where They Are—and What They Are Doing

H. Agar Lyons is playing Major Willoughby in "Miranda of the Balcony" (Stoll).

Stella Doyle has played in "Claude Duval" for George A. Cooper this week.

Madame d'Esterre is playing Jeanne d'Albert in "Henry, King of Navarre," directed by Maurice Elvey for Stoll.

Clive Brook is starring with Betty Blythe in the recently-completed Goldwyn picture "The Recoil," directed by J Parker Read, jun.

Donald McArdle has a part in Thomas Bentley's two-reeler at the B. and C., and was booked through Bramlin's agency.

James Lindsay is at work for George A. Cooper at the Gaumont studios in "Claude Duval."

Audrey Ridgwell has been at work this week for Felix Orman at the Alliance studios.

H. Humberstone Wright is playing Charles IX. in "Henry, King of Navarre" (Stoll) directed by Maurice Elvey.

Irene Tripod has been at work this week at the B. and C. studios.

Tom Heslewood has played this week for Spectrum Films at St. Margaret's, directed by Felix Orman.

Campbell Gullan is in the cast of "The Green Goddess" at the St. James's Theatre.

Henry Victor is to play Warrener in "Miranda of the Balcony," directed by Maurice Elvey for Stoll.

Roy Travers is at work for Spectrum Films in "Moonbeam Magic" at the Alliance studios.

Fred Raynham is at work in Nice in "The Great Prince Shan," directed by A. E. Coleby (Stoll).

The Editor will be glad to insert particulars at any time of the professional activities of our readers.

Arthur Pusey is playing in "Moonbeam Magic" for Spectrum Films.

Herbert Langley is baritone at Covent Garden, playing some of the most important parts during the present season of the British National Opera Company.

Nessie Blackford has been playing a landlady's part in the new B. and C. picture directed by Thomas Bentley.

Rex Davis is playing shortly in "Mrs. May Gets Him" for the Interlude Players.

Ann Trevor is in the cast of "The Eternal Spring," to be presented by Dennis Eadie at the Royalty Theatre on the 29th inst.

Ivan Samson, Madge Stuart and Jean Cadell have important parts in "The Dare-devil," the new farce due at the Strand Theatre on January 28, after a week's run at Brighton.

A. Bromley Davenport has completed his part in the Granger-Davidson picture "Eugene Aram," directed by Arthur Rooke.

Suzanne Morris has been playing for Bertram Phillips in "Her Redemption."

Pauline Johnson is in the first B. and C. two-reeler directed by Thomas Bentley.

Stewart Rome is playing lead for Walter West in "The Stirrup-Cup Sensation."

Tsuru Aoki is leading lady in "The Yu Sen's Devotion," opposite Sessue Hayakawa (Stoll).

Mabel Poulton is in the cast of the first Spectrum Films production, "Moonbeam Magic."

Gertrude McCoy has returned from a short theatrical tour.

Lionelle Howard, engaged through Bramlin's, has been at work at the B. and C. studio for Thomas Bentley.

Kinema Club News

Executive Nominations Due

Members are notified that nominations for candidates for the Executive Council and for the various Club committees, to be elected at the coming annual general meeting, must be made by Wednesday next, January 16.

The following are the latest results from the handicaps in the billiard room:

Snooker.—Walter West awarded walk-over; A. B. Imeson beat H. Ainsworth by 2; Frank Grainger beat Fred Rains by 10.

Billiards.—M. Fisher beat Frank Grainger by 62; Fred Rains beat Bob Vallis by 35.

The Club dances are now fairly crowded. To-night—as last week—the Club Kinecopaters will provide appropriate strains. Members are invited to bring guests at a charge of 2s. 6d.

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The American Advantage

Is Ralph J. Pugh Justified in Denying It?

THIS journal, as the organ of British production, has stated the case for fairer treatment of native picture-making so frequently and has been supported by so many representative expressions of opinion from the studio world, that it is noteworthy when our attitude is challenged, as it is in the current *Kinematograph Weekly*, by Ralph J. Pugh, managing director of Associated First National.

Our case is that British pictures are subject to unfair American competition in the home market by reason of the fact that the imported film, unlike the home product, does not have to recoup its cost by British rentals.

Mr. Pugh does not attempt to deny this. He denies that "every penny taken on American films here is profit, the cost of production having been more than covered in the States." We do not say that this is so in every case; and we accept Mr. Pugh's statement of the large sums spent by his firm and his assurance that a proportion of the negative cost is charged from America on all First National pictures.

No Essential Difference

This does not mean, however, that the principle of our case is in any way invalidated. The bulk of the returns from the pictures must come from the American market. Mr. Pugh says the position of his firm is similar, he imagines, to all other American distributing concerns here. It may be; but we are not convinced that it is. In any case, it is possible to acquire, for sums ranging from £250 to £500 each, a large number of well-produced American features for British distribution. If this includes a proportion of negative cost, it is so small that it does not affect the British producers' grievance.

It is strange to learn from Mr. Pugh that American companies, "instead of having taken a large amount of money out of England, have actually poured a lot of money into the United Kingdom." The cash which First National have paid out of pocket in relation to English business exceeds a million and a quarter dollars, we are told.

Those "West End" Runs

This expenditure should certainly be considered. Distribution and exploitation are costly items; but the latter factor in putting the picture over may well be examined in the light of the policy of certain distributing firms during the past two years. That policy has included the hiring of an expensive theatre in the West End of London for a special run of a picture. In many cases this has been carried out at a heavy loss deliberately. The theatres have been packed with dead-heads, but the "run" has been duly carried out—with what object? As part of the picture's exploitation—and, incidentally, to exact a higher rental from the exhibitor on the ground that the West End run of a picture has a drawing power in the average cinema.

American distributors are, in fact, prepared to lose in several weeks' special run

in the West End as much as a British picture costs to make. Thus the British producing firm is handicapped in two ways. The American picture cost, as far as Britain is concerned, is, in the words of Mr. Pugh, simply a percentage; and the money thus saved can be used in exploitation.

A Curious Equality

Even if, as Mr. Pugh asserts, "American companies operating in this country are on exactly the same financial basis as British producers," the indisputable fact remains that the "same financial basis" enables organisations such as Mr. Pugh's to rent enormously expensive and elaborate pictures, costing hundreds of thousands of dollars, at a figure corresponding to the rental of a British production costing one-tenth or less.

In these circumstances, it is obvious that asking British producers to "go ahead" and spend five times as much on pictures is a mockery so long as similar rentals of American pictures are in such utter disproportion to their cost.

"It is also necessary to emphasise," says Mr. Pugh, "the positive benefits which the British film Industry has derived from a large influx of American money." This benefit is apparently twofold. "Amusement and employment to British citizens" is one side of it. The financing of exhibitors through a period of depression, by allowing many accounts to remain outstanding, is the other. From

which it would appear that "the British film Industry" referred to as "benefiting" is the exhibiting and exploitation ends, and has no connection with the producing side of the Industry whatever.

Mr. Pugh admits that the costs of pictures are too high. "The present agitation against high costs inaugurated by our general manager will no doubt be fraught with good, but meanwhile the facts are as I have stated." In other words, British exhibitors must pay for inflated cost of production; yet even pictures of the most lavish kind can be rented at the same or a lower figure than the British product.

We are as anxious to preserve good will between British and American producers as Mr. Pugh. We admire unreservedly the many magnificent pictures which America sends, and shall always want to see them. Neither are we oblivious of the shortcomings of many members of the creative side of our own Industry. We believe, however, that these shortcomings are neither greater than nor disproportionate with, those of Hollywood, and that, as Englishmen have done such conspicuous work in America, so they can here.

At present, however, a large proportion of them are inactive, because the booking returns from the home market make it uncommercial to launch out boldly in competition with the imported picture. A growing number of people, both in and out of the Industry, are therefore arriving at two conclusions. The first is that the creative efforts of England in the most powerful of all mediums of human expression are being stifled. The second is that it is not good for the ethics, morals, manners and ideals of one nation, as expressed in that medium, to dominate the screens of another nation, however friendly.



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Blaming the Exhibitor

THERE is a revival of the abuse hurled some time ago at the head of the British exhibitor. This is not an exhibitors' paper, although a number of exhibitors take note of its reviews and general outlook, and there is no need to defend those who, in fact, are well able to defend themselves. That there are stupid and ignorant exhibitors need hardly be pointed out to anyone who has listened to exhibitors discussing one another. But the general charge of crass incompetence which is now being made against them, is one we decline to endorse. To-day there are more intelligent showmen than ever; and the "duds" are perhaps not in greater proportion to the whole than in the renting and producing sides of the Industry. This is no very high compliment, we are well aware; but we have little patience with those who ascribe all the woes of the British studio to the British exhibitor.

* * *

The Film Weeks' Repertoire

THE available British repertoire for the Film Weeks is a formidable array of the finest pictures ever made in this country, and we have no doubt the public will support them as a result of the League's excellent propaganda and the welcome help of the Press. At the risk of sounding a note of discord, however, we must state our opinion that one or two firms, in submitting their wares, have overdone it. Some old and indifferent pictures are, to be quite candid, being coupled with the recent and infinitely superior subjects as Film Week available bookings. This is, in our judgment, a tactical error. Some time ago it was suggested that an impartial committee might select the best pictures only for showing at this critical juncture in the history of the Industry. Whether or not

such a committee was ever a feasible scheme, the fact remains that it will be a great pity if members of the public, anxious, perhaps, for the first time, to see what British studios can do, enter kinemas during February to see mediocre productions, some of which we are almost tempted to name.

* * *

A Few Exceptions

WE do not object to a picture's age. In fact, there are a number of British films, two, three and even four years old, which are better than more recently made ones, and these should have been reissued. Such reissues would have been more popular than several pictures, already released in 1923, which are now being boomed afresh. The Industry is, through the League, challenging the public's support by means of its very best efforts; and it is a pity that even quite a few second-rate

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Carnival a bigger
success than ever.

pictures should imperil that support, which is more valuable than rentals.

* * *

The Helpful Critic

THOSE whose avocation demands that they shall review films, have lately been subjected to opinions on themselves. Criticising critics is healthy. Too many film-critics are inclined to deal lightly with productions. Neither the stage nor the publishing world attach half the importance to their critics' utterances as do the magnates of celluloid drama, who find the quotation of comments of great publicity value. One or two film-critics are certainly worth reading, and not all of them are simply destructive. Producers, as E. A. Baughan has lately said, are quick to recognise whether a critic has anything to say or not; and there is plenty of evidence that friendly and constructive advice is often greatly appreciated and acted upon. Mr. Baughan has noticed that American producers are quicker than their British cousins in following suggestions from critics. Is this so? And if so, is it due to obstinacy or obliviousness?

The Adverse Comment

THE critic, who knows nothing of production and its difficulties, is often reviled for lightly condemning a picture which has, after all, meant months of the best thought, and work of a number of people. But the critic should not be merciful on this account; even although a hasty and unintelligent notice is very damaging to film investment, and sometimes unfairly so. There is too often another factor to be taken into account. Critics have a very small space allotted them in some papers. Instead of mentioning the good points of a picture, they may confine themselves to a minor grumble. In a big picture this is scarcely fair. As Hannen Swaffer (who hates all films) lately declared, it is chiefly in the small unmentioned films that the mischief is done; and he thinks that the comparatively obscure films should be dealt with most harshly. We agree, as they are just as likely to be found in the best theatres, for some curious reason.

* * *

A Preyer on the Public

IT is the public who chiefly benefit by the withdrawal from our midst of Jessie Quigley, otherwise Wilding, who has just been sentenced to a year's imprisonment for a series of frauds. At the same time the Industry is also well rid for a time of the activities of one who indirectly prejudiced many persons against the whole Trade, with which she had no connection. We hope that the publicity accorded this swindler will make the screen-struck amateurs who are the natural victims of all such film "schools" think twice before parting with guineas to any such concern. In these days of slump, when professional screen players of eminence are unable to get employment, the "tuition" of amateurs is an ironical and heartless jest, the cream of which is the fact that they are barred from British studios.

* * *

Lead Us Not —

A POLICE-CONSTABLE committed for trial on a burglary charge has pleaded that he had been reading Sherlock Holmes and Raffles. To what iniquity he would have sunk had he been a kine-magoer we dread to think! It is awful to contemplate, too, the depths of shame which must await those who act in such characters! Apparently, Eille Norwood, Sir Gerald du Maurier and Gerald Ames must have had a frightful battle with temptation after studying these parts for stage and screen. And Hollywood delinquents must be very short sighted not to adopt this line of defence when they find themselves in trouble. The unsullied characters of British screen players is thus, perhaps, partly explained.

HIGH LIGHTS

News and Views of British Film-land

Arthur Rooke has now completed the studio scenes of "Eugene Aram," and this new Granger-Davidson picture is being assembled and edited. The story is based not upon the poem but upon the novel by Lord Lytton, and the cast includes Arthur Wontner, Barbara Hoffs, Charles V. France, James Carew, A. Bromley-Davenport and Mary Odette. Leslie Eveleigh has been responsible for the photography, the latter stages of which were carried out at the George Clark studios at Beaconsfield (whither, by the way, I hear whispers that another British picture will presently be transferred). Before long, it is understood, I. B. Davidson will begin work upon a new subject at Lea Bridge, and details will very shortly be made known.

The Grauman Theatre in Los Angeles was the scene the other day of a special presentation of "Woman to Woman." It is an achievement for a British picture to get a showing in this particular theatre, which is reserved for big Famous Players-Lasky features, and the occasion was, in fact, the first time in its history that way has been made for an independent film, either American or British. W. and F., who handle the picture here, have received a cable conveying news of the great reception it received, and congratulations upon its excellence from Douglas Fairbanks. The event may fairly be regarded as the greatest compliment paid to a British picture in the States.

Felix Orman, who is completing, at the St. Margaret's studios the short picture of his own devising, "Moonbeam Magic," is utilising the well-known Margaret Morris dancers for some of the special terpsichorean effects in this new Friese-Greene colour subject.

Next Tuesday Stoll's are showing "The Colleen Bawn," recently completed by W. P. Kellino, at the Scala Theatre at 3. This famous old Irish subject should have a strong popular appeal. The screen version is based on the original story which was afterwards made into Dion Boucicault's remarkably successful play of the 'seventies, and the striking cast includes Stewart Rome, Henry Victor, Collette Brettel, Gladys Jennings, Marie Ault and Clive Currie. William Shenton has been in charge of the photography, which includes many authentic Irish locations.

"Bonnie Prince Charlie," C. C. Calvert's Gaumont production starring Ivor Novello and Gladys Cooper, had a fine opening last Friday at the Philharmonic Hall, where it is having a month's special pre-release presentation; and I hear that business has been good.

It is better still to know that this is not the only British production to have a special West End showing. From January 25 onwards "Comin' Thro' the Rye" will be presented at the Scala. This fine achievement of Cecil M. Hepworth, who had the courage to show it in an unfinished state, will be preceded by the prologue, which made so favourable an impression at the Trade show in November. Alma Taylor, whose reluctance to personal appearances is proverbial, makes her first public appearance anywhere in this exquisitely-devised series of scenes of 1860, in which she is supported by other well-known Hepworth players. As my readers know, Alma Taylor has played exclusively in Hepworth picture-plays ever since she was a schoolgirl, and this breakaway from her practice of never appearing anywhere in person should be an additional attraction.

The popular G. E. Studdy creation, "Bonzo," that irrepressible cartoon pup, is to be seen on the screen, and soon. A contract has just been signed between his creator and New Era Films, and Bonzo is being featured in a series of animated cartoons, which should certainly prove successful in view of his admirers, whose numbers are legion, and the phenomenal parallel vogue of Felix the Cat.

In a cheery letter from Boston, where he is playing in "Sweet Lavender," Sydney Paxton tells me he saw 1924 ushered in with old friends, but thought of the Kinema Club. He does not know how long the run of Pinero's old comedy will last, but some excellent notices have been heartening. Sydney asks me to greet all and sundry through these columns.

Sydney N. Folker, so long associated as art-director and player with Quality Plays, tells me he is engaged to play a part in Bertram Phillips' new picture "Alley of Golden Hearts," starring Queenie Thomas.

So Maurice Tourneur denies that film-making is an art—an avowal which would have been more easily understood had it emanated from another producer. He takes his stand on the Ibsenite dictum that the minority is always right and that therefore nothing designed simply to make money out of pleasing the masses can be artistic. This is a terrible axiom—if it will hold water; for it denies the artistic essence in every creative instance of music, drama, painting and literature which has become popular. We prefer to confine our view to a lamentation of the undoubted fact that much rubbish has a marketable value.

Whether Tourneur is right or not, he is in a minority. A writer in the *Curtain* stands up for the photoplay as an art form. He says: "It must be admitted that there are innumerable photoplays, a large proportion of them made in English studios, which are merely shoddy reproductions of stage dramas; just as there are countless musical comedies which contain neither wit nor music. But, just as Wagner created a new art by deliberately making his music dramatic—by making it, that is, part of the action instead of merely an accompaniment—so the photoplay is a further addition to the Arts, because it has collaborated with elemental forces—with the wind and the rain and the limitless sea, with storms and fires, with vast open plains, mountains and forests and the wild creatures who live there, with the giant trees, the rapids and waterfalls, the frozen lakes and snow-covered slopes stretching to the horizon."

Ivor Novello scored a distinct success in his leading rôle—that of a Paris apache—in "The Rat," David Lestrangle's new play produced at the Theatre Royal, Brighton, on Monday last.

An extra scene or two having been lately shot and incorporated in the second Betty Compson picture directed by Graham Cutts, the Trade show has been postponed from its original date of the 30th. W. and F. inform us that "The White Shadow," as it is now called, will be shown at the New Oxford Theatre on Friday, February 15, at 3 p.m. Clive Brook, Henry Victor and A. B. Imeson are among the strong supporting cast.

NEW GRANGER-DAVIDSON PICTURE



The arrest of Eugene: Arthur Wontner in a scene from Arthur Rooke's new production of "Eugene Aram," based upon Lord Lytton's novel

The Albert Hall has never yet been used for the premier presentation of a British film play, although one or two travel pictures have been shown there. On January 29, however, Graham-Wilcox will use the big Kensington edifice for the special showing of the second Betty Blythe picture made last year on the Continent by Herbert Wilcox. "Southern Love," which also includes among its strong cast Herbert Langley, Warwick Ward and the beautiful Viennese actress Liane Haid, will have a full symphony orchestra to accompany it, and I hear that the hall will be decorated into the semblance of a Spanish bull-ring. A special prologue, "A Romany Romance," in which operatic stars will be seen and heard, is being actively prepared.

The prologue to "Southern Love" will last thirty minutes, and a troupe of Spanish gipsies are announced to support such fine operatic stars as Edna Thornton, Frank Mullings and Herbert Langley. A new song by Willy Engel-Berger has been specially composed for the picture. The size of the Albert Hall necessitates a special screen sixty feet wide to ensure a good

CALLOUS COUPLETS

To jump from a lighthouse in the sea
An actor asked a guinea fee;
"Last week," the boss said, "for this job,
A man got killed for fifteen bob."

view from the 7,500 seats. The throw of 225 feet will be from a British Ross projector.

Carlyle Blackwell, who is at the Galle Face Hotel, Colombo, is shortly returning from Ceylon to recommence production here. I learn that he is very pleased with the satisfactory reception of "The Beloved Vagabond" in America.

We are sometimes accused of carping and hair-splitting when we venture to criticise the punctuation of British sub-titles. As a matter of fact, the proportion of the public sensitive to these things is a very large one; and producers and renters who ignore them simply brand themselves as illiterate. Correct and properly punctuated English is not a fetish of the literary few; but, even if it were, it should be remembered that the critic who hates films always makes a point of condemning the faulty English which is too often seen in British titling.

In this connection it may be recorded that a very well-known dramatic critic, whose love for the screen has been up to now well dissembled, saw one of Manning Haynes' W. W. Jacobs' comedies last week by invitation, and liked it. His first comment was: "This is the first English film with the commas in the right place I've ever seen."

Rudolph Valentino's future activities have lately been the subject of much rumour and conjecture, especially since the announcement that the recently-formed Ritz-Carlton organisation were to handle his products, including those presently to be made in England. It now appears from J. D. Williams himself that Valentino, having settled all controversies, is first to make two pictures for Famous Players. There seems, therefore, little prospect of this star starting work on this side during 1924, unless considerable modifications of the present plans are made.

George Pearson, it is understood, is in the throes of a new and specially written screen story, in which Betty Balfour will shortly commence work as star. Meanwhile, the Faculty of Arts is showing "Love, Life and Laughter" at the St. James' Picture Theatre on Sunday afternoon (tomorrow), with a view to a discussion on its merits at a reception next Friday evening.

megaphone

"Super" - erogation A Deserved Rebuke

Sir Henry Hadow, the Vice-Chancellor of Sheffield University, has recently protested against slackness in pronunciation and choice of slovenly words.

Among his utterances was the following: "I wish the word 'super' could be abolished by law for at least ten years."

We agree. The use of this word has become so general that its original special significance has entirely disappeared. Every film has the adjective applied to it, with the result that it no longer possesses any meaning whatever. Neither the exhibitor nor the public is in the least impressed by its use—except, perhaps, slightly unfavourably. Many of the very worst pictures made in America and Britain have been described as "super-films," and to-day it is nothing more than a meaningless convention.

If Sir Henry Hadow's wishes were carried into effect, however, such a measure would, as a writer in *Punch* says this week, "plunge the kinema world into the profoundest perplexity and dismay. But that, above all, was what appealed to me. What a joyous and elevating experience it would be to visit a picture-house which did not offer a super-attraction in the form of the super-production of a super-film, characterised by super-photography, with a super-star filling the super-rôle of the super-hero, and so on."

It is, indeed, one of the little things which make the screen and all its works a standing joke with a large section of the public. Everybody is quite tired of it, and if the producing trade stopped its use, the exhibitor, we think, would follow suit.

The Acid Test

Public Verdict on Film Week Offerings of Vital Importance

by P. L. MANNOCK

WHEN the last sub-title is put in the finished picture and the cutting copy run through in the private projection room, there is usually a verdict on its success or failure. At least two people are confident that it will hit or miss; and they are the star and the producer.

When the distributing organisation see the picture for exploitation purposes they persuade themselves that it is the best picture ever made—or the worst. In the latter event the publicity will have to be expensive and unusually mendacious.

When the Trade show is over, the reviewers are seldom unanimous. There is always the man who see so many films that his outlook is one of unvarying bitterness; and there is always the assembler of stock laudatory adjectives who has never yet given a film a bad notice. But between these extremes there is a generally expressed opinion that the picture is either

- (1) Bad, and likely to be unpopular.
- (2) Bad, but certain to be popular.
- (3) Good, but likely to be unpopular; or
- (4) Good, and certain to be popular.

The exhibitor, if he books the film, does so on the recommendation either of

- (1) Professional reviewers;
- (2) His own judgment and experience, having attended personally;
- (3) Another exhibitor who hasn't booked it;
- (4) Its own publicity; or
- (5) A dirty and illiterate youth with a muffler and adenoids.

The curious thing is that all these people are fairly sure in their own minds (and emphatically positive in their utterances) that they are qualified to predict the reception which the picture will receive at the hands of the public.

Not All Fools

In justice to them, quite a respectable proportion of them are shrewd judges and, as a consequence, successful prophets of the public taste. To put it simply, it is their business to be; even if, for business reasons, producer, renter, critic and exhibitor agree to differ.

Yet it is the public who are the final arbiters. Their approval is the only important consideration.

Where British pictures are concerned, the opinion of the public is to-day extremely valuable; for the whole future of the Industry is going to be influenced by what the British picturegoer thinks of the products of our studios which are being released next month under the auspices of the British National Film League.

It therefore becomes a matter of vital necessity to ascertain as clearly as possible the trend of public opinion regarding native pictures; and this may appear to many people as quite a simple matter. It may be doubted, however, whether it is in reality quite as simple as it should be.

The most obvious test of public approval may seem to be the box-office. But

this, although good enough for the exhibitor, is not always infallible. The reason is that films are shown for three days and are gone. One play on the stage may run a week, and another for a year. Yet in some cases the one takes as much money in the first three days as the other. However, it has been definitely asserted by those who have no axe to grind that good British pictures invariably mean money for the exhibitor; and we have no objection to the commercial box-office test being applied to the Film Week offerings, being confident of their acceptability.

Their Money's Worth?

As a definite and explicit expression of public opinion, however, the box-office is not enough. People may pay their money, but this does not show they are satisfied. We should like to see some other means of getting a real verdict. Cannot some means be devised whereby the kinema patron spontaneously gives a definite expression of opinion on a British picture? Some such collection of opinion would be of immense value to the producing Industry, many members of which have been for years anxious to obtain it for their guidance. We like to know that so many people have paid to see a British picture; but we should be still more pleased to know what they really think of it.

The opinion of an audience is not an easy thing to obtain. The general attitude of a theatre full of people may be judged by observation. This is a rough-and-ready test, and many exhibitors avail themselves of it. They are often to be noticed studying the effect of a picture on their patrons. Producers are not there to do the same. Between the people catered for and those who make the pictures is a gap. The exhibitor and the

British Stars to Broadcast

Ivy Duke, Alma Taylor, Chrissie White and Betty Balfour are to be the first British stars to broadcast. On Monday week, January 28, they will speak from 2LO as a preliminary to the British National Film weeks; a useful piece of propaganda which is bound to have its effect.

K.S.A. Dance

Under the auspices of the Kinematograph Sports Association, a Fancy Dress Kinema Dance, with non-stop dancing, is being held next Friday, January 25, at the Royal Horticultural Hall, Vincent Square, Westminster. Fancy dress is optional at this function, which is from 7 to 11.30 p.m., and admission 2s. 6d. Prizes are being awarded for the best costumes.

renter intervene; and it must be confessed that they are often a barrier instead of a bridge where the ascertaining of public appreciation is concerned.

Observing Audiences

It is difficult, however, to think of a better test than watching audiences, imperfect as it is. Individual expressions of opinion are often valuable; but when these are from strangers, it should be remembered that the cranks are the first to speak. These may be carpers or fulsome worshippers, and their opinions are hardly representative. The writer of this article invariably finds the attitude of the average picture audience towards a British film of great interest and occasionally of real value. During the film weeks everyone whose interests are bound up with British pictures should make a point of studying audiences. The result should be a useful supplement to box-office figures.

The British producing Industry has been on its mettle in 1923, and has made, in the face of enormous difficulties, the finest pictures yet produced in British studios. With but two or three exceptions, there is not a single subject which has not been produced for a sum equal to one-tenth of what the American producer in Hollywood, would have been permitted to disburse. This all-important fact should never be forgotten; for although the lavish expenditure of money is no test of a picture's excellence, yet the American unit is able to buy a good deal which is denied to the British studio—including, particularly, the brains and experience of numbers of technical experts.

A Verdict Wanted

In spite of this handicap, due primarily to the geographical magnitude of the American home market, which ensures the recouping of big costs, the British picture now challenges comparison on its merits without offering excuses. The public, although they should know the facts, cannot be expected to excuse a picture on patriotic grounds. As it happens, few of the Film Week offerings need any excuses at all.

British production, which has far from a rosy outlook, wants to know very badly what the public think of British pictures, and anyone who can assist them will be doing a real service to the Industry. There are a number of exhibitors whose friendliness to British pictures has lately been evinced in many ways. It is probably within their power during the coming few weeks to record from their own observation, to collect a volume of expressions of public opinion which will indeed represent the national outlook on native pictures, submitted to the acid test of public judgment. Every effort should be made to assist them; and we trust that all our readers will collect as much general comment as possible from the public, the final arbiters.

Jessie Quigley Goes to Prison

Notorious Film "School" Swindler

SOME months ago, THE MOTION PICTURE STUDIO took steps to inquire into the nature of the concern calling itself the "Empire School of Kinematography," at Baker Street. It did not take very long to arrive at the fact that this was an unlicensed affair with no real object in view other than the extortion of fees from an uninformed and too credulous public.

An application for a licence was then made by Mrs. Carolyn Wells, and this journal promptly saw that the application was opposed by the Kinema Club. At the meeting of the L.C.C., it was announced that Mrs. Wells had withdrawn her application. Undeterred by our investigation, the "School" continued to extort fees and actually engaged a gentleman to teach. Complaints from the victims reached us, and we interviewed several young girls who were unable to get "fees" returned. We then got into touch with the inspectors of the L.C.C., who, soon discovered that the lady running the affair was none other than the notorious Jessie (or Marion) Quigley.

It has taken the authorities four months to lay the elusive Quigley once more by the heels. Her name is really Wilding, she having married the man who has from time to time been associated with her schemes. "Madame Luck" is another of her aliases.

Well Known to the Police

As the *News of the World* observed last Sunday, if Scotland Yard officials were asked to say who was the most troublesome woman in London, there is little doubt that they would name Jessie Wilding. Decidedly pretty, with charming manners and a bright, vivacious disposition, she has been known to the police for over five years as a clever, nimble-witted adventuress who has secured thousands of pounds by various frauds. The licensing officials of the L.C.C. know her particularly well as a person who conducts bogus employment agencies and so-called film schools, where aspiring kinema artistes are induced to pay heavy fees on the supposition that they will be found employment. Wilding has appeared in the courts on many occasions, and, with the exception of a sentence of nine months in the second division, imposed upon her at the Old Bailey on February 14, 1922, has hitherto been fortunate enough to escape richly merited punishment. She is undoubtedly exceedingly clever and gifted with a specious tongue, and unlimited audacity, easily calculated to deceive. She was charged at the Old Bailey with

"Attempting to obtain £500 by false pretences from Newton Thomas, money-lender, of Premier House, Dover Street, W.

"Obtaining £100 by false pretences from T. C. Reeve, secretary to the Watford Loan Investment Co.

"Obtaining by false pretences from Mrs. E. E. G. Wells sums totalling £228 10s., and

"Conspiring with a man not in the dock to obtain sums of money from any-

one who would become pupils in the Empire Studios of Kinema Photography."

There were half a dozen other charges of obtaining small sums from women who wanted to become film artistes, in addition to 15 counts which were taken into consideration when sentence was passed. Amazing circumstances resulted in her falling into the hands of the police. Some time prior to November 23, 1923, Wilding had been in communication with Mr. Newton Thomas in connection with a loan of £500 which she wanted to negotiate on her house and furniture at Hatch End, Pinner. She signed an application for the amount, and everything was proceeding satisfactorily. She was asked to call again at Mr. Thomas' office, and while there signed another document. Mr. Thomas, however, noticed that she had given her initials in different order, and, thinking it strange, he questioned the caller and asked her to explain. Nothing was done at the time, however, but after Wilding went away, inquiries were set on foot. As a result she was again asked to call, when Mr. Thomas taxed her with attempting to obtain money by false pretences. The woman tried to get away, but Mr. Thomas prevented her and sent for the police. Suddenly Wilding made the excuse that she felt ill—which, no doubt, was true—and requested permission to go outside. She was allowed to do so, and no sooner had she got beyond the door than she flew downstairs into Piccadilly, with Mr. Thomas and a clerk in close pursuit. A hue and cry ensued up the street. A constable on point duty noticed Wilding running through the traffic, and heard shouts of "Stop her! Stop her!" The woman attempted to board a running taxicab, and the constable caught her just as she was falling. As he picked her up two men arrived and breathlessly informed him that the fugitive was wanted at Premier House. The constable took her there and saw Mr. Thomas, who informed him that the woman had attempted to obtain £500 by false pretences. She was given in charge, and the police then discovered that a great many more people in London were anxious to hear of her.

The "Empire School"

In the previous August, it appeared, Mrs. Emily Gertrude Wells had been prosecuted by the L.C.C. for carrying on an employment agency without a licence. She told an extraordinary story in her defence. Some time previously, it was declared, she was approached by Wilding, who informed her that she was raising £10,000, with two peers of the realm as backers, for the purpose of establishing a big school of kinema training. Mrs. Wells was induced to pay away altogether £1,670, with the result that she became absolutely destitute. This money went to Wilding, and it speaks volumes for the amazing plausibility of the woman that she induced Mrs. Wells to believe in her. In the early part of 1922, Wilding, in the name of Jessie Quigley, was prosecuted for obtain-

ing money by false pretences in connection with a bogus film school in the West End. Mrs. Wells had been one of her pupils, and after the principal came out of prison after serving nine months, she told Mrs. Wells a wonderful story of having been wrongly convicted. She was able to convince the other woman that she was completely innocent, and pitched her tale so well that she ultimately induced Mrs. Wells to put up £1,670 to run a company called the Empire Studios of Kinema Photography, Ltd., which was being "financed by Lord Willoughby and Lord Leverhulme." Wilding invited Mrs. Wells to become a partner, and promised her a salary. Other piquant items added were that Lord Willoughby had refused to put up the money unless she married him, which she was not willing to do. Mrs. Wells took a studio in Baker Street on Wilding's advice, and pupils were signed on there to be trained for the kinema. The upshot was that the L.C.C. pounced on Mrs. Wells for not securing an employment licence, with the result that she was fined £15 and £10 costs at Marylebone.

A Swindling Agency

The magistrate then remarked that it was nothing but a swindling agency, and agreed that Mrs. Wells herself might have been the victim of the adventuress in the background, none other than Wilding. Following this, Mrs. Wells prosecuted the other woman for having obtained sums amounting to £228 10s., while a great many other people who had paid fees for the doubtful privilege of being taught film acting also made charges against the adventuress. Mr. W. B. Moss, of Manor Park, Lee, paid Wilding five guineas to become a film actor, but received nothing but advice. Mrs. Violette Derry, of Waldemar Avenue, Fulham, took her granddaughter to the "instructress" and paid five guineas to have the child taught acting. That also brought no result. In addition, Wilding succeeded in obtaining another £6 from Mrs. Derry to buy the child a couple of dresses. Mrs. Dora White, of King John Street, Stepney, paid a five-guinea fee and £6 7s. 6d. for a costume for her daughter, but obtained neither a refund of the money nor work for her child. This method of fraud was only one of many Wilding employed in order to obtain money. In January, 1923, she rented a furnished maisonette in Alma Square, St. John's Wood, for 3½ guineas a week. In June, the owner of the place discovered to her astonishment that the occupant had vanished, and had taken with her furniture which was subsequently found at Baker Street, the headquarters of the Empire Studios. The property was recovered, but other and more valuable things disappeared altogether. When Wilding went, she owed over £30 for rent, £15 for gas and £2 10s. for electric light. She entered another maisonette at Marlborough Hill, St. John's Wood, for which she was to pay 3 guineas a week, but left about four weeks later, taking

with her all the linen and plate. About the end of July she took Elm Leigh, Hatch End, Pinner, and while in possession of this place, attempted to negotiate the loan with Mr. Thomas. The owner of the house was Mrs. Lilian Thomas, and Mrs. Wilding pretended to Mr. Thomas that she was the proprietress of the place. From Mr. T. C. Reeve, Mrs. Wilding secured £100 by posing as Mrs. Thomas, and she made a good many further attempts to obtain sums from other moneylending concerns. Wilding's husband, it appears, was a soldier who died during the war, and it is thought that she came from Devonshire to find employment in London in the early days of hostilities. After her husband died she got into touch with a man named Oxford William Wilding, and with him worked a great many frauds through the medium of bogus employment agencies. Her age is 27, and she has two pretty children, one about a year old, the other about five years. On March 24, 1920, she was bound over at the Old Bailey for obtaining money by fraud in conjunction with the man Wilding. It was then stated that something like sixty people had been defrauded in a bogus kinema agency, and that close on £2,000 had been obtained. Twelve months later the woman was again charged for breaking her recognisances, and was leniently dealt with. On July 11, 1921, she received 13 days in the second division for obtaining money by false pretences, while on August 16, 1921, she was fined £50 or two months at Marlborough Street for carrying on an employment agency without a licence. On February 14, 1922, at the Old Bailey, she was sentenced to nine months in the second division for obtaining money by fraud, in conjunction with the man Wilding, who received 15 months' hard labour. This was the charge on which she declared she was illegally convicted.

A Source of Trouble

She told Mrs. Wells that the Treasury paid her £5,000 compensation. Detective-sergeant Dodd, of Scotland Yard, investigated this story and proved it to be absolutely without foundation. For the last four or five years the woman has been a source of unending trouble to the L.C.C. Complaints about her methods total thousands, but she still goes on her way. Most of her victims are in poor circumstances, and parted with their money on the promise of lucrative employment.

At the Old Bailey, before Mr. Justice Greer, the adventuress defended herself with considerable ability, and declared that she had no intention of defrauding anyone. She alleged that one of the witnesses from Mr. Thomas' office promised not to prosecute if she paid him £50. The jury, after a short retirement, found her guilty on all charges, and his lordship passed sentence of twelve months' imprisonment.

The "Daily Chronicle."

An important addition to the daily newspapers which make a special feature of kinema articles is the *Daily Chronicle*, which has started a bi-weekly column on film matters by the well-known film critic W. A. Mutch, whose acquaintance with the Industry is a guarantee of its reliability.

THE THIRD Kinema Club Carnival

In aid of the Kinema Club
Benevolent Fund and under
the patronage of the British
National Film League.

Hotel Cecil,

Monday, February 4, 1924

9.30 - 3.30 (Fancy Dress Optional).

Tickets - 25s.

including splendid supper,
should be obtained NOW

- - - - from - - - -

Billie Bristow, *Organiser*,
175, Wardour St., W.1, or
Kinema Club,
9, Gt. Newport St., W.C.2.

On Monday the 1924 *Kinematograph Year Book* will be on sale. Apart from its inestimable value to all sections of the Trade, its considerably extended and greatly improved studio sections make it the only reliable guide to the many personalities engaged in the production end of British motion pictures. A large number of artistes, producers, cameramen, and other technicians are represented, and the information supplied is both authoritative and exhaustive.

Unsolved Mysteries

The total business being done by agents at the moment.

How long it took at Gaumont's to make a dog howl.

Gladys Cooper's shyness at the Philharmonic Hall.

Captain Harry Lambart's reticence.

How many British studios will be busy in April.

Why no one has the screen rights of Old Moore's Almanack.

Why no judge ever questions the right of prisoners calling themselves film artistes.

Whether W. P. Kellino believes that Colleys are maid, not Bawn.

When the Crystal Palace will be used for a Trade show.

Kinema Club News

Special Operatic Concert

To-morrow week (Sunday) the 27th, a fine concert is being held at the Club, following the Annual General Meeting. The chair will be taken by Forrester Harvey on this evening, and he has arranged a strong programme, consisting mainly of items by well-known members of the British National Opera Company now performing at Covent Garden. Herbert Langley, well known on the screen as well as the operatic stage, will be among the vocalists.

In view of the exceptional attraction, members are recommended to secure tables through Major Foyle.

The Club dance last Saturday was thronged, and the Club musicians were responsible for the rhythmic strains. The usual dance takes place to-night.

Annual General Meeting

Rally of Members Desirable

All members are earnestly urged to attend the Annual General Meeting of the Kinema Club which takes place to-morrow week (Sunday, January 27) at 3.30.

Important business affecting the Club is down for discussion, as well as the election of Club Offices for the coming twelve months, and it is most essential that the muster of members shall be a really strong and representative one.

In the billiard tournament heats this week, Colin Kent defeated P. Lindsay by 42.

Kinema Club Carnival

Tickets for the third Kinema Club Carnival are going well, and advertising well advanced. Miss Billie Bristow, who is in charge of the organisation, is extremely grateful for the support of the Trade Press and British firms.

A few British firms have now announced their intention to help the third Kinema Club Carnival by gifts of balloons and novelties to be distributed to the dancers on the 4th. The Trade Press have also, without exception, generously given space in their advertising pages, which will undoubtedly render the fund, for which the Carnival is being held this year, valuable assistance. Several Wardour Street offices are exhibiting posters, and Messrs. Grangers have had a specially written card displayed in their windows. The firms outside the film world who have given prizes are too numerous to mention here, but acknowledgment will be made to them in the program for their kind gifts. Even so, there is still time for any film renting or producing company to take advantage of this excellent opportunity of getting to the public.

At the Dance Carnival at Olympia last week the fox-trot contest was won by Bobbie Harwood and Dorinea Shirley.

PULSE OF THE STUDIOS

Actual British Productions Summarised

FILM.	DIRECTOR.	STARS.	CAMERAMAN.	SCENARIST.	STAGE.
ANGLIA FILMS, LTD. —Faraday House, Charing Cross Road. Studio : George Clark's, Beaconsfield (Beaconsfield 183).					
"The Fair Maid of Perth."	Edwin Greenwood.	Russell Thorndike, Sylvia Caine.	I. Roseman.	Eliot Stannard.	Completed.
ARTISTIC FILMS, LTD. —93-95, Wardour Street, W. 1. Gerrard 3210. Studio : Bushey.					
W. W. Jacobs' 2-reelers.	Manning Haynes.	Stock.	Frank Grainger.	Lydia Hayward.	Completed.
ASTRA-NATIONAL. —101 and 179, Wardour Street, W. 1. Studio : Alliance, St. Margaret's. 'Bus 33A, 37; frequent Waterloo trains.					
"Miriam Rozella."	Sidney Morgan.	Owen Nares.	W. Blakeley, S. J. Mumford.	Sidney Morgan.	Completed.
ATLAS BIOGRAPH. —58, Haymarket, S.W. 1.					
"The Rat."	Adrian Brunel.	Ivor Novello.			Scheduled.
B. & C. LTD. —Endell Street, W.C. 2. Studio : Hoe Street, Walthamstow (Walthamstow 364 and 712).					
Pett Ridge 2-reelers. José Collins 2-reelers	Hugh Croise. Thomas Bentley	— José Collins.	A. W. Kingston A. W. Kingston.	Eliot Stannard. Eliot Stannard.	Cutting first picture In Progress.
BERT WYNNE PRODUCTIONS. —Vernon House, Shaftesbury Avenue, W.C. 1.					
"The Vanity Mirror." "God's Prodigal."	Bert Wynne. Bert Wynne.	Flora le Breton, Gerald Ames.	— W. Blakeley, J. Parker.	— Louis Stevens.	Scheduled. Completed.
BERTRAM PHILLIPS. —Thornton House, Thornton Road, Clapham Park. Streatham 2652.					
"Why?"	Bertram Phillips.	Queenie Thomas, Betty Ross-Clarke.	P. B. Anthony.	Frank Miller.	Completed.
"Peg Woffington."	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.	Frank Miller.	Scheduled.
"Her Redemption"	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.	Frank Miller.	Assembling.
"Alley of Golden Hearts."	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.		First week.
DAVIDSON. —Lea Bridge Road, E. 10. Walthamstow 634. 'Buses 35, 38; trams 81, 55, 57. (Now works at Beaconsfield Studios).					
"Eugene Aram."	Arthur Rooke.	Arthur Wontner, Bar- bara Hoffe	Leslie Eveleigh.	Kinehen Wood.	Assembling.
GAUMONT. —Lime Grove, Shepherd's Bush, W. 12. Hammersmith 2090. 'Buses 12, 17, and C.L.R. trains.					
"Claude Duval."	G. A. Cooper.	Nigel Barrie, Fay Compton.	Henry Harris.	Louis Stevens.	Fifteenth week.
"Hounded Down."	—	—	—	—	Scheduled.
"The Happy Ending."	—	—	—	—	Scheduled.
"What Money Can Buy."	—	—	—	—	Scheduled.
GEORGE CLARK PICTURES, LTD. —47, Berners Street, W. 1. Museum 3012. Studio : Beaconsfield, Bucks. Beaconsfield 183.					
"Diana of the Islands."	F. Martin Thornton.	Nigel Barrie, Phyllis Lytton.	Emile Lauste.		Completed.
"Conscripts of Misfortune."	F. Martin Thornton.	All-star.	Emile Lauste.		Completed.
GRAHAM CUTTS.					
"The White Shadow."	Graham Cutts.	Betty Compson.	Claude McDonnell.	A. J. Hitchcock.	Completed.
GRAHAM-WILCOX PRODUCTIONS. —174, Wardour Street. Regent 556-7.					
"Southern Love."	Herbert Wilcox.	Betty Blythe.	René Guissart.	Herbert Wilcox.	Completed.
HEPWORTH PICTURE PLAYS. —Walton-on-Thames. Walton 16. Trains to Walton or Shepperton from Waterloo.					
"A Daughter in Revolt."	C. M. Hepworth.	Alma Taylor.	—	—	In progress.
IDEAL FILMS, LTD. —Boreham Wood, Elstree. Elstree 52. Trains from St. Pancras.					
"The Great Well."	Henry Kolker.	Thurston Hall, Seena Owen.	H. Wheddon.	—	Assembling
"Old Bill Through the Ag's."	Thomas Bentley.	Syd. Walker.	H. Wheddon.	Captain Bairnsfather.	Completed.
"I Will Repay."	Henry Kolker.	Flora le Breton.	J. Rosenthal, jun.		Completed.
"The Typhoon."	Chas. Hutchison.	Chas. Hutchison.	H. Wheddon	Eliot Stannard.	Completed.
"Charley's Aunt."	Thomas Bentley	—	—	—	Scheduled
STOLL. —Temple Road, Cricklewood. Willesden 3293.					
"The Prehistoric Man."	A. E. Coleby.	George Robey,	D. P. Cooper.	Sinclair Hill.	Completed.
"Colleen Bawn."	W. P. Kellino.	Henry Victor	—	Eliot Stannard.	Completed.
"Henry, King of Navarre."	Maurice Elvey.	Matheson Lang,	J. J. Cox.	Isabel Johnston	Thrd week.

PULSE OF THE STUDIOS—(Continued)

FILM.	DIRECTOR.	STARS.	CAMERAMAN.	SCENARIST.	STAGE.
"The Tower of London."	Maurice Elvey.	Matheson Lang.	—	—	Scheduled.
"The Wolf."	Maurice Elvey.	Matheson Lang.	—	Leslie H. Gordon.	Scheduled.
"The Beggar's Opera."	Maurice Elvey.	—	—	—	Scheduled.
"The Great Prince Shan."	A. E. Coleby.	Sessue Hayakawa	D. P. Cooper.	Sinclair Hill.	Third week.
"Miranda of the Balcony."	Maurice Elvey	Matheson Lang	J. J. Cox.	—	Third week.
"The Yu Sen's Devotion."	A. E. Coleby.	Sessue Hayakawa,	D. P. Cooper,	—	Scheduled.
WALLS & HENSON.					
"Tons of Money."	Frank Crane.	Leslie Henson, Flora le Breton.	Bert Cann.	Tom Webster.	Completed.
WALTER WEST.—Princes Studios, Kew Bridge. Chiswick 574.					
"The Stirrup Cup Sensation"	Walter West	Violet Hopson.	G. Toni	J. Bertram Brown.	First week.
WELSH PEARSON.—41, Craven Park, N.W. 10; and 3-6, Rupert Street, W. 1.					
"Nell Gwynne."	George Pearson.	Betty Balfour.	Perey Strong.	—	Scheduled.

Where They Are—and What They Are Doing

The Editor will be glad to insert particulars at any time of the professional activities of our readers.

Marv Odette has completed her part in "Eugene Aram," directed by Arthur Rooke for Granger-Davidson.

Celia Bird has been playing a part for Thomas Bentley at the B. and C. studios.

Betty Faire is at work in "Claude Duval" for George A. Cooper at Gaumont's.

Sydney Fairbrother is playing at the Kingsway Theatre in "The Very Idea."

Judd Green has a part in "The Stirrup-Cup Sensation," directed by Walter West at the Prince's Studios, Kew Bridge.

Harry Rowson has arrived in America.

G. H. Mulcaster has joined the cast of "The Green Goddess" at the St. James's Theatre.

Franzi Carlos has lately been playing at the B. and C. studios.

Sydney N. Folker is engaged to play for Bertram Phillips.

Olive Sloane has a character part in "The Flame," at Wyndham's Theatre.

C. V. France has finished his part in "Eugene Aram" for Granger-Davidson.

Burton Craig has been at work at the B. and C. studios for Thomas Bentley.

Walter West has been busy on some special race-course scenes for "The Stirrup-Cup Sensation" this week.

Fabbie Benstead is on tour, playing lead in revue opposite Fred Duprez.

Carle Elackwell is at Colombo, Ceylon.

Walter Tennyson has finished his part of Walter Lester in "Eugene Aram," for Arthur Rooke.

A. B. Imeson, now busy in "Claude Duval" at Gaumont's for George Cooper, will shortly complete work in this picture.

Eric Copley is playing Prince Marhoff on tour in "The Blue Flare," and also assistant stage-managing, opening at Harrogate next week.

Henry Victor is at work in Nice on "Henry, King of Navarre," for Maurice Elvey.

Hilda Bayley and Haidee Wright are in the cast of Clemence Dane's "The Way Things Happen," due at the Ambassadors Theatre on February 2.

Francis Lister returns from the States at the end of this month.

Moyna MacGill is in the cast of "The Fairy Tale," to be produced on February 6, at the Apollo Theatre.

Nancy Kenyon is to play in "The Lure" at Cardiff, in three weeks' time.

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From Jersey we learn that Sydney Webber Northcote, arrested some weeks ago and brought up on remand several times on fraud charges, has been committed for trial in March, together with his associates.

Coming Trade Shows

"The Colleen Bawn"
STOLL—From the original Irish story—Directed by W. P. Kellino—Photographed by William Shenton—Leading Players: Henry Victor, Stewart Rome, Colette Brettell, Gladys Jennings, Dave O'Toole, Marie Ault, Clive Currie.
New Scala, Tuesday, January 22, at 3 p.m.

"The White Shadow"
BALCON, FREEDMAN AND SAVILE—Original story by Michael Morton—Scenario by A. J. Hitchcock—Directed by Graham Cutts—Photographed by Claude McDonnell—Leading Players: Betty Compson, Clive Brook, Henry Victor, A. B. Imeson—Controlled by W. and F., Ltd.
New Oxford Theatre, Friday, February 15, at 3 p.m.

The following extract from a letter just received by Mr. A. G. Granger speaks for itself: "Lady Beaverbrook has received your letter of December 28, and has asked me to write and thank you for the film 'M'Lord o' the White Road' which you sent down to Cherkley at Christmas. Everyone thoroughly enjoyed it, and Lady Beaverbrook only hopes that the time will soon be here when British productions lead the field. She thinks that you are certainly capable of producing wonderful pictures." Such an opinion is gratifying and encouraging in these days, and one more indication of the real appreciation of good native products which now exists among every class of the community.

Butcher's are shortly showing "The Shadow of the Mosque," made a few months ago in a German studio and starring Stewart Rome and Mary Odette.

Chrissie White presented prizes at the Referee dance at Olympia annexe last week, when William Pardue won a prize for the best impersonation of Douglas Fairbanks as "Robin Hood."

Caradoc Evans is Volcanic

A Sweeping Condemnation—and a Comment

In the current *Kinematograph Weekly* appears the following diatribe by the Welsh novelist Caradoc Evans, whose forcible attacks on many things—including his own Welsh nation—have from time to time thrust themselves on public attention. His remarks are headed: "Should the Kinema be Abolished?" but he confines himself to British picture-makers.

IT is foolish to ask if the British film Industry ought to be abolished. It is being killed; every new picture that is vomited up is evidence of the hand of the poisoner. Picture-goers will not mourn its death, for when the news is known they will return in great numbers to the kinema theatres; nor will exhibitors, for they will be able to bring up from their cellars the "House Full" boards.

The only folk who will lament its going are the murderers. They will feel like the man who killed his mother in the hope of obtaining her money, and though no one discovered his guilt, his life was made very unhappy because there was no money but a multitude of debts which he had to pay.

I know of no easier or more pleasant method of earning a living than that of producing pictures for British firms. The studios are crowded with high salaried men, whose heads do not contain half the brains of a potman. I have not met one who has either vision or imagination. But I have met heaps who dress themselves nicely, who have big voices, who refer to themselves as "we," and who call their finished works "super-productions." I have not met one who has the least sense of drama beyond the William Terriss-Adelphi period, or the least notion of how to tell a story in pictures. When I pointed this out to a super-man, he answered: "Sub-titles will always get you out."

The man who writes the sub-titles is an ill prop of British films; count him also among the murderers. I have read better English and seen better attempts at punctuation and spelling on street barrows in Lambeth Cut than on our screens.

Were it my pleasant duty to hang the guilty persons, I should be at a nonplus whom to hang first; the producer, or sub-title man, or scenarist. Maybe I should contrive a method of hanging them together with the same rope and on the same trap-door. Indeed, when I consider the scenarist's indecent impudence, I am inclined to think that I should torture him before putting him to death. He takes the works of the world's great authors and puts into them his own illogical situations and badly conceived characters. There is Guy de Maupassant's "The Necklace," a story which fits no other place than Paris. It was filmed in England and the characters were changed into Londoners! And there was "Kipps" —

The stupid folk of the British film Industry seem to have a notion of failings, and they are become afraid. Death overtaking them sooner than they had thought, they are now shouting frantically for lawful measures by which to stop films from coming into the country! Even success will add only a short span to the life of the business. It will be so that exhibitors will close their theatres, because the people have tired of paying shillings for bad pictures.

To speak the truth, there is not a person in our studios who understands his work. Actors and actresses are gathered from the established stage; men and women who consider film acting a job they can do on their heads. And that is the way they do it, and the publicity department sends out the information that the picture is worthy to stand by the side of D. W. Griffith's "Broken Blossoms," and that in it So-and-so ranks with Charles Chaplin, or Mary Pickford, or Dorothy Gish. Again the truth, the best British picture is not as good as a fifth-rate American picture; and again, there is not in British films an "artist" whose spiritual home is in the studio.

If the Industry is to be saved, it will be saved by a man possessed of a morsel of common-sense and mouthful of understanding. He will seek his players behind the bars of public-houses and the counters of shops, and in factory and workshop. He will nurse his findings and train them to act before the camera. In that way he will make his own stars. Had that been done ten years ago, there would have been no need for a British film week; no need for a week during which to tell the public how very bad are our pictures.

It is like matching Goddard against Dempsey; and our films will stand less chance than Goddard. It is not a question of money, for I have seen excellent pictures from France, Sweden, Italy and Germany. It is a question of vision, imagination and brains. . . .

Maybe the British film week was born in Los Angeles.

Our Reply

If the British Industry is being killed, Mr. Caradoc Evans, judging by the spirit of his article, does not want to save it; it would therefore be a waste of time to bring to his notice any picture or any person with the view to his revising his all-inclusive condemnations.

No such sweeping assertions as he recklessly makes should be made without a real knowledge of the facts based on experience. There are stupid producers

and ignorant controllers in this Industry, just as there are contemptible authors of shoddy novels; yet no one says literature is being killed just because the novels of this or that person are selling by the hundred thousand.

If one is to take Mr. Caradoc Evans seriously when he says he has met no one in the Industry with half the brains of a potman, one of three conclusions is alone conceivable. Either he has no real personal knowledge of film personalities; or he is incapable of determining men of brains from those without; or potmen are more intellectual than is commonly supposed—which seems to be a possibility in view of his recommendation to find stars behind public-house bars.

Those "high-salaried men" who have worked in British studios will smile at his observation that he knows no easier or more pleasant method of earning a living. A certain proportion of them incur his wrath with some justification; but they also incur the wrath of their fellows who *do* know something of literature, spelling and punctuation.

The British Industry contains men who ought to be out of it. So does the American Industry, surely? Any American will tell us that. So do the ranks of authors, if Mr. Evans himself is to be believed. But no one with any real acquaintance with the facts, even among Mr. Evans' brother scribes denies the existence of intelligent and capable Englishmen in the film Industry, many of whom, incidentally, are to be found in the highest positions in American studios.

To say that the best British picture is not as good as a fifth-rate American picture is simply twaddle; and to suggest that kinema-goers will return to the kinema when British pictures are extinct displays a curious ignorance of the small proportion of British pictures which now (apparently) keep them away.

Let Mr. Evans vituperate as bitterly as he chooses about the distorting script-writer, the illiterate title-drafter, and the unimaginative and crudely interfering boss, and we will agree with him. But in the face of clever scenarists and producers, intelligent title-writers and sympathetic "bosses," whose existence, even if Mr. Evans has never met them, is none the less a fact, it is simply nonsense to say that "there is not a person in our studios who understands his job." Wholesale condemnation of this kind simply means that the writer has had the bad luck to meet one or two of the Industry's "duds," and has thereupon dipped his Celtic pen into gall against all and sundry. Luckily, his spiteful attacks need not be taken any more seriously than those of one or two other isolated members of his craft; and therefore the resentment which our readers will feel will be tempered by amusement.

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Vol. III. No. 138

Saturday, January 26, 1924

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Will Conditions Alter?

WHAT difference—if any—is the advent of a Labour Government going to make to the British producing industry? That is the question which is being asked in many quarters, and nowhere more anxiously than among studio workers, who have during the past two months experienced the worst spell of inactivity known for some years. At the moment some of the most important producing organisations in this country are marking time; their suspension of production has no direct relation to their financial stability, but is due to the uncertainty regarding the probable conditions in the near future. Are these conditions going to be more favourable than they are to-day, or less favourable? Is the investment side of the business about to receive encouragement, or are potential investors themselves waiting to see what is going to happen?

* * *

The League's Efforts

SO far as any Government action is concerned, there are two separate and distinct aspects from which the matter may be regarded. We do not know whether the British National Film League has decided on any policy other than advertisement and booming of native pictures; but all those who work in studios feel very strongly that this, excellent as it is, is not enough; and they look to the League to further the interests of the Industry by every possible means, including efforts for the safeguarding of its existence by legislation. It may fairly be assumed that the League is fully alive to the various interests and issues involved, and is considering ways and means. The two aspects of State action possibilities are—first, that of political principle; and secondly, that of Parliamentary opportunity.

Unemployment in the Industry

ON the question of principle a Labour Government may reasonably be expected to sympathise with unemployment. The idleness of British studios means the unemployment of a much greater number of people than are actually seen in British films. When one considers those in the studios, the laboratories, printing plants, distributing and administrative offices, and the outside trades which benefit by the expenditure of film-production, it is probable that several thousand persons are employed more or less directly in the Industry. At present it may safely be said that 75 per cent. of the British film Industry is idle. Unemployment is indeed the problem of problems which any British Premier must face boldly, and the new Premier is expected to deal with it at least as vigorously as his predecessor.

* * *

A Special Claim

IT is difficult to see how employment in the British industry can be fostered by the Government unless the whole Industry is accorded a fair stability to attract the investor. Here we must admit that a Labour Government is hardly likely to consider favourably anything which savours of Protection; and we imagine that any legislation compelling (as in Australia) a certain proportion of native pictures to be shown in cinemas would be regarded by many Free Traders as being similar in spirit to a heavy import tariff on foreign pictures. On this score, however, we contend that the motion picture industry, with its enormous influence sociologically, has a claim for exceptional treatment. As the *Evening Standard* puts it: "Any expansion of any industry must be welcome at the present time, and this question of British films is important for other reasons. It is all very well to have a certain flavour of Americanism, but in view of the extent to which the film has become the main cultural influence with large classes, the predominance of the transatlantic picture is clearly undesirable."

* * *

American Obstacles

THE working-classes of this country, anti-Protectionist as they may be, may therefore realise before long that their main recreation is the means of fifteen millions or so going out of the country annually, under conditions which mean not only the Americanisation of the youth of England, but also the crushing of the native picture-making industry. We are sometimes told that reciprocity in films is the remedy, and that Americans will buy all our good films without prejudice. This is misleading, if not wilfully inaccurate. While there is no anti-British bias, the British producer is on a footing with the

American independent producer—a footing which is, as we show in next week's issue, a precarious one. While the big concerns with their chains of theatres can make all they want, there can be no reciprocity.

* * *

A Non-Party Possibility

THE case for safeguarding an important industry which has more than a commercial influence is therefore one which we trust will be brought before the Government by the British National Film League. The other aspect of the matter is that of the Parliamentary situation. No Party has a clear majority, and, as a result, a Government exists more or less on sufferance. Non-Party legislation should have a greater chance of realisation than normally. Either by private members' Bills or Budget amendments something can be done. The mere ventilation of the Industry's plight would be of great benefit; and we fervently hope that no avenue to secure this will be left unexplored.

* * *

Why Not Ask?

IT has always been a cause of wonder to us why investors in this industry fall into the clutches of the wrong people. That there are "duds" in the Industry is not to be denied, and it is remarkable how often the "green" financier takes them at their own inflated valuation. More often than not, however, it is some impudent swindler with no connection with the Industry who fleeces the unwary. One of these gentry is at present laid by the heels. His chief victim was a man in the exhibiting side of the Industry, for whom everyone will be sorry. But how is it that such a man does not save himself from ruinous trouble by asking a few questions? If he had inquired in Wardour Street, or of any Trade journal, he would have been told of the character of the man he trusted, and would certainly never have "fallen for" a scheme doomed to failure from the outset.

* * *

A Second Anniversary

THE Kinema Club has now completed two years' existence, and those who predicted a speedy failure when the project was first mooted are very discredited prophets to-day. The Club has not only met a real demand for a professional headquarters of film-makers, it has been of service to the whole Industry in checking abuses and frauds. Its spirit has been the healthiest thing in the British studio world, and, we trust, will continue to animate its members, comprising most of the recognised personalities in native filmdom. Having weathered storms of difficulty, it should prosper in security.

HIGH LIGHTS

News and Views of British Film-land

George A. Cooper has been very busy on "Claude Duval" during the past fortnight at two studios. Certain sets have been erected at the Beaconsfield studios, and work has progressed on this big Gaumont subject on alternate days in town and country. The railway strike at the beginning of the week was awkward for Nigel Barrie, and the bold high-wayman was compelled, like other players, to travel to Buckinghamshire by car! However, I hear that delays were reduced to a minimum, and Cooper hopes to shoot the final scene within the next day or two.

In this connection I am told that Fay Compton (one of the few British screen actresses known in America) has entered into a contract with Gaumont's to appear in a series of pictures in leading parts for that company. It is good to learn of a British organisation in these times securing a fine artiste of Miss Compton's calibre for a protracted period. The terms are reported to be the biggest yet accorded to a British screen player, and Gaumont's are to be congratulated on the acquisition of a great native star.

Last night (Friday) the charming Cecil M. Hepworth picture play, "Comin' Thro' the Rye," began its special run at the New Scala Theatre. It was preceded by the 1860 prelude which was so favourably commented upon at the Trade show, and Alma Taylor made her first public appearance upon the stage in the part played by her in the picturised version of Helen Mather's famous story. The old-world charm of this pleasant picture is so soothing after a spell of transatlantic "stunt" features that it is not surprising that the large audience were delighted and even scothed by the delicate sentiment of this excellent British subject.

Stoll's want twenty-five fine-looking Japanese men for some interior scenes of "The Great Prince Shan" at the end of the month, when Sessue Hayakawa returns from Nice. My Japanese readers will please note. What an enterprising thing it would be, by the way, if one or two British actors skilled in Oriental make-up were to don a suitable disguise—and get engaged! Does Joe Grossman speak the language of Nippon? There may be a chance for someone.

I met Maurice Elvey, just returned from Nice, on Monday evening. Both Stoll pictures featuring Matheson Lang, "Henry, King of Navarre" and "Miranda of the Balcony," are completed so far as exteriors are concerned, and the company, including Henry Victor, Humberstone Wright, H. Agar Lyons, Hutin Britton and Valia, are now at work at the Cricklewood studios upon the interiors of both pictures.

In the meantime, A. E. Coleby remains at work on the Riviera upon the two Sessue Hayakawa subjects, "The Great Prince Shan" and "The Yu Sen's Devotion." The famous Japanese actor was ill for a short time, but leeway, despite unfavourable weather, has been well made up. Considerable assistance has been rendered by M. Menier, the chocolate magnate and E. Phillips Oppenheim, both of whom have been frequently on location during operations.

After having completed the exterior scenes at Nice for the new film, in which she plays opposite Sessue Hayakawa, Ivy Duke has gone to Toulon, where still further outdoor scenes are to be shot. At the end of the picture, which is an adaptation of "The Great Prince Shan," Hayakawa makes his adieu to the heroine from an airship. Miss Duke, who plays the part of Lady Meggie Trent, says she is glad the story does not demand that she should make an ascent. However, she would not be the first leading lady to "go up in the air."

An epidemic of influenza broke out amongst the members of the company whilst they were at Nice—but Miss Duke managed to escape it. She says that in the evenings Hayakawa has spent his time at the Casino, and that he has been terribly unlucky. The amount of money he lost on one occasion made even the hardened gamblers gasp!

Fred le Roy Granville, who has recently been in Ireland, told me on Monday that he contemplates production in the Free State very shortly, but I was unable to glean particulars of this project. He is not the only producer whom I should like to see once more hard at work directing British players!

The death last week in a London hospital of Somers' Bellamy removes from our midst a sterling actor and warm-hearted personality. It is only a few weeks since he was seen in the Kinema Club, looking almost his cheery rotund self after a very serious spell of illness. His stage career was of many years' extent. He was in the cast of "Secret Service" at the Adelphi in 1897 at the time when William Terriss was sensationally murdered at the stage door; and has long been known in London and on tour as one of the soundest players of character parts of recent times. He will be remembered by many in the lately-revived "Merry Widow" at Daly's. On the screen he was invariably excellent, and by a curious coincidence I heard of his end immediately before seeing him in "Love, Life and Laughter." Unassuming and free from all affectation, he was a man of many friends, and bore considerable suffering with much fortitude.

Harding Steerman, whose extremely sympathetic portrayal of the old doctor in "Woman to Woman" was noteworthy, tells me he has just received an entirely unexpected and kindly memento from Betty Compson in the form of a beautiful portrait of that charming star, inscribed: "To Mr. Harding Steerman, in remembrance of a very happy association in my first British production."

Clive Currie, who gave a special performance of his own version of "Nicholas Nickleby" some time ago for the Kinema Club, reminds me that a special matinée of this charming Dickens' play, is being given on Friday next, February 1, at the Savoy Theatre, kindly lent for the occasion by Robert Courtneidge, in aid of the *Referee* ward of the Little Folks' Home, Hackney and Bexhill. The cast includes A. B. Imeson, A. G. Hunter, Frederick Annerley, Christine Murray (Mrs. Basil Emmott), and Frank Petley.

Walter West, hampered as he has been by wretched weather, nevertheless reckons to complete "The Stirrup-Cup Sensation," his new racing picture, within the next fortnight. Stewart Rome plays opposite Violet Hopson, and Cameron Carr, in the heavy rôle, and Judd Green, are also prominent in the cast.

GRAHAM CUTTS' NEW PRODUCTION



Henry Victor, Betty Compson and Clive Brook in a dramatic scene from "The White Shadow," the second Betty Compson picture, directed by Graham Cutts, which is to be Trade shown by W. & F. at the New Oxford on February 15.

Sidney Morgan, it is understood, will before long embark upon another production for Astra-National. The whole Industry will be glad that this enterprising firm is continuing active work, following such excellent subjects as "The Woman Who Obeyed" and "The Beloved Vagabond." The new subject just completed by Sidney Morgan, "Miriam Rozella," is said to be a fine and varied picture full of contrasts in settings. Seldom, indeed, has a native picture had a stronger cast than is comprised by Owen Nares, Russell Thorndike, Ben Webster, Moyna McGill, Nina Boucicault, Gertrude McCoy, Henrietta Watson and Mary Brough. An early announcement of the Trade show is expected.

One of the most interesting points in connection with the Astra-National film "Miriam Rozella" is the successful work done by three young players. These are little Miss Marie Vinten, ten years old, who has the rôle of Olive, the hero's sister; Master Gordon Craig, fourteen years old, who plays Cecil, the heroine's brother; and Donald Macardle, a Scotsman,

twenty years old, who plays a young waster with exceptional skill. Mr. Macardle's work in his scenes with Owen Nares so much interested that actor that Mr. Nares predicts for the young Scotsman a highly successful future. Little Miss Vinten and Master Craig display ability in their parts quite remarkable for players so young.

Tsuru Aoki (Mrs. Sessue Hayakawa) is at work on the leading feminine rôle with her famous husband in "The Yu-Sen's Devotion," which Stoll's are producing with exteriors taken on the Riviera. In the other Hayakawa picture she is second lead to Ivy Duke, and plays Nita, a Chinese girl, in love with Prince Shan, who only admires her in an æsthetic way. This is the first time she has appeared as a Chinese girl, although her Japanese rôles have been many.

The *Saturday Review* prints a thoughtful article headed "An Art in Search of its Youth," by Ivor Brown, who observes in the course of it: "The people of this country who care about the arts do not, as a rule, care about the films. London's two leading Sunday papers, which happily devote many columns a week to drama, letters, painting and music, make only the scantiest reference to the existence of the picture-house, and by this attitude of contemptuous

neglect of the nation's most popular form of entertainment they probably gratify their readers. The reason for this ban is fairly obvious. The handful of artistes in the kinema world must suffer for the sins, the atrocious sins, committed by the massed battalions of vulgarians. The kinema has got a bad name, and in nine cases out of ten it has got it deservedly. Sensitive people shrink from its rococo palaces and are revolted by its posters, which continue to attain the very depths of pictorial degradation, while the art of the poster is elsewhere so markedly improving."

"But democracy pays its shillings and takes the gifts of Barbary in the comparative comfort of tip-up plush. Caliban can snap his claws at the sociologist, who, by the way, is frequently and grossly unfair to the romantic ethics of the movie world. When small boys play at crooks or cowboys with real knives until blood is shed, magistrates and coroners gravely censure the lurid appeal of 'the pictures.' But when a small boy attempts some high deed of chivalrous heroism, nobody ever suggests that he learned this from Mr. Fairbanks. Yet the one supposition is as reasonable as the other, and many a drowning man may owe his rescue to a stirring Saturday night in the eightpenny 'fotiles.'"

I notice that George Robey, in the course of some remarks at the Glasgow Kinema Club Luncheon, claimed that British producers were as clever as foreign ones, and expressed himself in favour of protection for native pictures. We do not agree with the heavy tariff he advocates; but he is undoubtedly right in voicing the feeling of the Industry in principle.

Henry Kolker's production of "I Will Repay," completed some months ago for Ideal, is now quite ready for exhibition, and the date of the Trade screening is now fixed for Tuesday, February 26—a month from to-day. It will be held at the Marble Arch Pavilion at 11 a.m. I am looking forward with special interest to this picture, which has been made on a big scale with a striking cast, including Flora Le Breton, Holmes Herbert, Pedro de Cordoba, Marquissette Bosky, Lewis Gilbert and A. B. Imeson.

Megaphone

CALLOUS COUPLETS

"What is a super-film?" we cried;
The Cynic yawned as he replied:
"I'll answer you in half a minute—
A film with only 'supers' in it."

Should Caradoc Evans be Abolished?

A Counter Indictment to a Charge of Incompetence

by ELIOT STANNARD

HAVING read Mr. Caradoc Evans' attack on the British Film Industry, reprinted in the current number of THE MOTION PICTURE STUDIO, I cannot help wondering why he should regard himself as a fit and proper person to act as the judge and hangman of film producers and scenarists. Has he ever written a scenario or produced a film? Has he ever taken any practical or constructive interest in the making of a motion picture? Or is he just an absurd egotist who realises that in order to keep his name before the public he must be more outspoken and violent in his views than any who have hitherto written against the film industry?

Before we film men allow Mr. Caradoc Evans impudently to constitute himself our judge, we should do well to place him in the dock and question him closely as to his own past artistic transgressions.

When Mr. Lloyd George was leader of a British Government and the national characteristics of the Welsh were full in the limelight, Mr. Caradoc Evans obtained an unenviable notoriety by publishing some volumes of short stories which brutally revealed all that was base and hysterical and vile in the Welsh peasant, whose hypocrisy, immorality, and religious mania lay exposed before us in a minuteness of detail and crudeness of phrase worthy of Zola. These sketches dealt only with the lowest and most uncultured portions of the Welsh people, and were read with avidity by all who detest the Welsh and were, therefore, only too willing to assume that the terrible characteristics exposed were true of the entire Welsh nation.

On the publication of Mr. Caradoc Evans' books, shocked and angry protests came thick and fast from every part of Wales, and there were many who did not hesitate to inform him that he was a renegade. It is difficult indeed to see what good these books achieved, beyond making the name of the author familiar to many people who would otherwise never have known it.

The storm subsided, and Mr. Evans disappeared from the unenviable prominence into which he had so rashly rushed.

Personally, he was not recalled to my mind until, happening to be waiting for a Tube train one day, I read a poster advertising a book by H. Dennis Bradley—the tailor essayist. The poster consisted chiefly of excerpts from the reviews, stating that it was a book “that left one gasping”; that the author called a bustle and other things by their proper names, and, in short, they conveyed that the work in question was one of the most daringly outspoken productions of modern times, and among the various reviews quoted, there was not a single line in which Mr. Caradoc Evans gave his literary blessing to this ultra-modern work.

The admiration of Mr. Caradoc Evans and Mr. H. Dennis Bradley for each other must have been mutual, for shortly

afterwards, a play by the Welshman was produced under the patronage of Mr. Bradley. This play was a repetition of Mr. Caradoc Evans' former attacks upon his own people, and again raised a storm of protest from his fellow-countrymen, who bitterly resented the failings of their race being thus deliberately exposed to the contemptuous amusement of an English audience.

Then followed a period when little or nothing was heard of Mr. Caradoc Evans, and now comes his violent attack upon the British film industry.

Having alienated himself from the hearts of his own people, against whom he can say nothing that he has not already written, Mr. Evans now turns against the country of his adoption to find a spiritual home at Los Angeles. It will be amusing to see what literary reception he is given by those of the American film industry who trouble to read his books or to examine his comments against British films.

The British film manufacturer has in the past been foolish enough to believe with Mr. Caradoc Evans that “the best British picture is not as good as a fifth-rate American picture,” and at considerable expense, has imported American producers to teach us how pictures should be made. It is highly laughable that the only two glaring examples of mutilated masterpieces quoted by Mr. Caradoc Evans in support of his argument that the British film man is the scavenger and body-snatcher of literature, should have been made by Americans.

The scenario and production of “The Necklace,” by Guy de Maupassant, were the work of an American, who has since left us. The production of “Kipps,” the work of another American who has also left us. These gentlemen, however, will doubtless continue production in Mr. Caradoc Evans' new Mecca of art. When finding their British productions so contemptible, Mr. Evans will doubtless find their American productions correspondingly praiseworthy when they are imported into this country, but by that time there will probably be no need for this ink-stained exile to eat his own words, for by then he will most likely have found a new spiritual home amongst the Fiji Islanders.

Fred Edwards is seriously ill in London.

Moore Marriott has been at work in “Claude Duval” for George A. Cooper, at the Gaumont studios.

Jack Hobbs has returned to the cast of “The Beauty Prize” at the Winter Garden Theatre.

Bernard Vaughan is engaged to play in “Alley of Golden Hearts” for Bertram Phillips.

Where They Are—and What They Are Doing

The Editor will be glad to insert particulars at any time of the professional activities of our readers.

Arthur Wontner is playing at the B. and C. studios, directed by Thomas Bentley.

H. Agar Lyons is at work on the studio scenes of “Henry, King of Navarre,” at the Stoll studios.

Muriel Gregory has completed her part in “Claude Duval,” directed by Geo. A. Cooper for Gaumont.

Adeline Hayden Coffin is engaged to play a part in the new Bertram Phillips' production “Alley of Golden Hearts.”

Peggy Hyland has returned from America.

Arthur Pusey has completed his part in “Moonbeam Magic” for Spectrum Films.

Antony Holles is shortly going on tour.

Beatrix Templeton is playing in “Henry, King of Navarre” for Maurice Elvey (Stoll).

Ernest Spalding is engaged to play for Thomas Bentley in the José Collins two-reelers at the B. and C. studios.

Dorinea Shirley is at work for George A. Cooper in “Claude Duval.”

Jack Raymond is assistant to Percy Nash.

Valia has returned from Nice on completing the exteriors of Maurice Elvey's new Matheson Lang picture.

Cecil Morton York is engaged to play a dual rôle in “Alley of Golden Hearts,” directed by Bertram Phillips.

Fred Raynham is at work in “The Great Prince Shan” at Nice, directed by A. E. Coleby.

Mabel Poulton has concluded her part for Felix Orman in Spectrum Films.

A. W. Cottrell is at work for Maurice Elvey in “Henry, King of Navarre” at Stoll's.

Roy Byford has concluded playing Falstaff in “The Merry Wives of Windsor” at the Lyric, Hammersmith.

John Stuart, now playing in “Our Betters,” is juvenile lead in “Alley of Golden Hearts” (Bertram Phillips).

Humberstone Wright is back from Nice and on the interiors of two Maurice Elvey pictures at Cricklewood.

Screen Values

Measuring up the Week's Product

"Lawyer Quince" "The Boatswain's Mate" "Dixon's Return"

ARTISTIC—Stories by W. W. Jacobs—
Scenarios by Lydia Hayward—
Directed by Manning Haynes—
Photographed by Frank Grainger—
Leading Players: Moore Marriott,
Florence Turner, Victor McLaglen,
Cynthia Murtagh, Johnny Butt,
Charles Ashton. Two reels each.

HEALTHY and wholesome British humour is again typified in the three latest examples of Manning Haynes' two-reel picturisations of W. W. Jacobs' delightful stories. The director achieves more in conveying the essence and spirit of his author into another medium than anyone else we can recall. Those who are accustomed to disappointment in seeing their favourite author translated into terms of the screen are, in our judgment, less likely to experience any such disappointment in the Artistic Jacobs' pictures than in any others.

What is the secret? It certainly does not consist merely of fidelity to the author's story. Something has to be infused and sometimes substituted. This necessitates a very thorough and intimate sympathy with the author's conception and taste both on the part of the director and of the scenarist.

Produced without the smallest efforts at pretentiousness, and with nothing to call attention exclusively to their technique at any point at the expense of story and character interest, they are remarkable illustrations of the enormously greater importance of narrative and acting values over the mere display of studio resources. Not that there is any real shortcomings in technique; the even quality of the photography is irreproachable; the sets unassuming but convincing; even on the modest scale the care of realism is evident; atmosphere is preserved with obvious regard to its importance, and the acting beyond criticism.

Everything is subordinated, however, to the unfolding of the story in the clearest and most attractive way. There is an outward simplicity; but touches of subtlety throughout redeem these little pictures from all baldness and crudity.

Lydia Hayward's scenarios are perfect of their kind, and their smoothness and judicious selectiveness are admirable. If all authors were treated as well, there would be no complaints from embittered literary men about distortion and mangling.

"Lawyer Quince," the shortest of the three shown to the Press last week, is a pleasant rural tale of a shoemaker (and lay lawyer) whose son loves a farmer's daughter. The farmer favours the suit of another wooer, and locks the hero in a barn. The shoemaker justifies the legality of this—until he learns it is his own son who is incarcerated. The girl,

however, has an inspiration, and lets herself be locked in the shoemaker's shed. A comedy of lost keys gives Lawyer Quince the whip hand and the farmer capitulates.

Pretty rural scenes are a feature of the picture, and some excellent acting is put in by Moore Marriott in the title-rôle, Cynthia Murtagh as the charming and intelligent daughter, and Johnny Butt as the farmer. Geo. Wynne plays the rival well, and Charles Ashton is very natural as the boy. Good work is also done by Tom Coventry and Ada Palmer as a designing widow.

"The Boatswain's Mate," one of the author's best-known stories, is splendidly treated. The humours of the ex-bo'sun, desirous of marrying the inn-proprietress and arranging a mock burglary to show his courage are well exploited. The accomplice, an ex-Service man, is too clever for the covetous admirer, and the lady "spoofs" the scheming man by declaring she has killed the burglar and making him dig a grave. The terrified man does so; but arriving in the morning with a wreath, finds that his accomplice is alive and the lady's accepted suitor.

A very strong cast includes Victor McLaglen, who is splendid as the accomplice, and Florence Turner, whose performance as the widow is full of delightful touches. Johnny Butt is broadly comic without ever descending to mere buffoonery, and J. E. Barber plays a small part well. The whole picture is refreshing, and the situations well treated.

"Dixon's Return" is equally good. The conception of the meek little publican who finds himself humiliated by his wife and her relations is admirable, and the running away of the hapless husband to sea, whence he returns a different man, turns the tables very agreeably. He is hardened by fighting and ejects his sponging relations, with the result that his wife respects him for the first time.

The settings of the little public-house are in fine contrast to some vivid scenes at sea, and a well-directed "scrap" between seamen. The acting of the players is beyond praise. Moore Marriott gives an extraordinarily good portrayal of Dixon, and the contrast between his henpecked character and his aggressive masterfulness is remarkably well done by this fine and amazingly versatile actor. Leal Douglas is well cast as the dominant wife, and plays very soundly. Some clever character work is done by Tom Coventry as the uncle, J. E. Barber and Toby Cooper. Bob Vallis is splendid also, and has a very realistic "scrap" with the returned husband. A happy device showing the famous night-watchman telling the story is the use of that sound player, Harry Ashton, seen speaking in the corner of the sub-titles—which might have been used in every instance without risk of boredom.

The sincerity and simplicity of these pictures makes me hope that the clever producer will one day be accorded greater

resources in something rather different. Meanwhile, these comedies eclipse all other British efforts on similar lines. They are, incidentally, well edited, and the sub-titles are not only crisp and clever but actually punctuated correctly! Manning Haynes, unlike most British producers, seems to have the idea that these things matter. For holding this belief he may be regarded by some firms as a faddist—but not by us.

Summary

DIRECTION: Excellent throughout.

STORIES AND SCENARIOS: Delightful comedies, excellently adapted.

ACTING: Splendid.

EXTERIORS: Good.

INTERIORS: Good.

PHOTOGRAPHY: Very good.

"The Colleen Bawn"

STOLL — Adapted from the old Irish romance—Scenario by Eliot Stannard—Directed by W. P. Kellino—Art direction by W. W. Murton—Photographed by William Shenton—Edited by Challis N. Sanderson—Leading Players: Colette Brettel, Henry Victor, Stewart Rome, Clive Carrie, Marie Ault, Dave O'Toole, Gladys Jennings.

AN all-Irish setting is a pleasing departure among recent British pictures. The atmosphere has not been utilised for some time. It would be difficult to hit upon a more typical or better-known subject than the old story which was such a success in dramatic form in Victorian days. Eliot Stannard has made a sound scenario, in spite of the fact that the full possibilities have not perhaps been realised. The director has handled the story and players very well.

The opening fair scene sets a note of liveliness, and the pretty Eily O'Connor, the Colleen Bawn, is soon wooed by the rich Hardress Cregan, to the jealous annoyance of her true lover, Myles. Eily is infatuated with Hardress, who, with the connivance of the embittered and half-witted boatman, Danny Mann, pursues his attentions and soon marries her secretly. Myles, suspicious, finds them together, and fights his rival, only to learn the truth from Eily. Hardress' mother, ignorant of the marriage, plans a wedding with Ann Chute, a girl of their own station, and Hardress, tiring of Eily, neglects her. He is persuaded by the cunning Danny to get the unhappy wife out of the way, and the crafty boatman tries to murder her by throwing her from his boat in mid-stream. A struggle for life ends in the capsizing of the boat; but Myles is at hand and saves the girl. Danny, also rescued, reveals the truth to his mother while in delirium. But Hardress, unaware of the coming exposure of his treachery, proceeds with his wedding with Ann Chute. A dramatic interruption occurs when the guests are

astonished by the arrival of Myles, who tells the company that Hardress is already married, and produces the certificate. The arrival of Danny between two soldiers also establishes Hardress' guilt. The villain tries to escape, but is shot by Danny before the guests, to the grief of Ann. Myles and Eily are united.

The dramatic situations are well prepared, and the big scenes and climaxes capitally done. The river rescue scenes are thrilling, and the final denunciation very convincing. A series of beautiful Irish exteriors have been well chosen and lend beauty to the whole production. The story is well balanced and flows with smoothness in the development of the main incidents. There is also plenty of action.

Although heaviness is for the most part avoided, we may venture to criticise the picture on the score of insufficient relief. Whether the original scenario possessed much is not very evident, but as several comedy characters are specifically introduced, we regretted that their opportunities seemed so curtailed. For this, of course, the cutting may have been partly responsible. For example, the work of such excellent comedy players as Dave O'Toole, James Reardon and Donald Searle has an air of having been cut down to such a minimum of short shots and flashes, that it seemed hardly worth while. Yet in an Irish story one is entitled to expect a leaven of native fun—a strong national trait which seems to be here largely suppressed. A little more humorous business and comedy titles would have been very welcome. Otherwise the editing is good, if a little jumpy.

The direction is sound throughout; although the old traditions of melodrama seem out of place reproduced in these days on the screen. The spoken soliloquy title, for example, is very old fashioned. Sub-titles are actually meant to obviate the need for soliloquy. A little more imagination, too, would have redeemed many of the titles from baldness.

The only other fault is the over-emphasis which the director has allowed all his players. We have never directed a picture; but most actors are inclined, from our observation, to over-act and mouth; and we think that here they might have been subdued with advantage, even in an old melodrama such as this. But with this reserve, we cannot but praise the members of a fine cast. Colette Brettel has a difficult part, and plays wistfully and plaintively. Henry Victor (often unaccountably hatless) is a dashing figure as Hardress, and gives a polished rendering of the heartless philanderer. Stewart Rome is a capital contrast as Myles, and acts with great vigour. An outstanding piece of grim acting is Clive Currie's, and Danny Mann in his hands is a conspicuous and crafty creature of strong personality. Marie Ault makes the most of few chances as old Sheelah; Aubrey Fitzgerald does the same with a still smaller part; and Marguerite Leigh is adequate as Mrs. Cregan. Dave O'Toole, James Reardon and Donald Searle should have had much more to do. Gladys Jennings is charming and unaffected as Ann, and

Fact v. Distortion The Art of Adaptation

1.
Agent (to actor): You've worn out my stairs for two years, but I've got a job for you at last—a day's crowd-work to-morrow—the usual guinea. Better take down evening dress, a pith helmet and snow-shoes; I'm not quite sure of the scene. Sign your name here; if you can't write, put a cross.

2.
Same actor (to friend): I'm very busy just now, as a matter of fact. Just fixed up to play a part in a big picture. Betty Compson's the lead; I'm playing opposite her. What? I haven't any change on me, old man. Sorry!

1.
Studio manager (on telephone to actress): Nothing doing to-day in the studio anyhow, and there won't be until both our producers come back from exteriors. We'll let you know if we want you.

2.
Same actress (to acquaintance): I know it's true, because I 'phoned them. The Blank studios are closing down for good, and everybody's had notice to leave. You take three lumps, don't you, dear?

1.
Managing director (to producer in private theatre): I think your picture's the biggest piece of cheese to-date. Of all the tripe I've seen it caps the lot. We may get junk price; meanwhile you're fired.

2.
Same managing director (dictating to publicity clerk): This super-production marks a new epoch in native production. Every foot reveals genius on the part of producer and players; and exhibitors and public, who are eagerly awaiting this crowning achievement of motion picture art, must apply for Trade show tickets at once, as they will be issued in strict rotation.

"I am sick and tired of the foreign film"—The Right Hon. J. Ramsay MacDonald at the British National Film League Luncheon, Nov. 14, 1923.

Jack Raymond gets over a tiny part with more restraint than any other member of the cast.

William Shenton's photography is excellent, and the lighting very well devised.

The whole picture is a creditable one to all concerned, and free from any serious defect. It is coherent, it not wonderfully well knit, and contains much atmosphere and sincerity.

Summary

DIRECTION: Very good.

STORY AND SCENARIO: Clear and forceful, but with insufficient light relief

ACTING: First-rate all round, if a trifle over-emphasised.

INTERIORS: Very fine.

EXTERIORS: Excellent.

LIGHTING: Excellent.

PHOTOGRAPHY: Splendid.

A Fine Travel Picture Sahara Film at the Palace

"Crossing the Great Sahara," now being shown at the Palace Theatre, is more than an engrossing travel film. It is a vivid record of the pluck and endurance of a brave explorer imbued with the old British spirit of adventure. Captain Angus Buchanan is an unassuming and inconspicuous man; yet he has at great peril crossed 3,500 miles of desert in the interests of science and the pursuit of adventure. On Monday Lord Rothschild spoke of the acquisitions to scientific knowledge which have been the result, and some of these trophies are displayed in a museum within the theatre.

The picture is none too well edited, and has a plethora of needless titling; yet its graphic scenes, innumerable and vivid, are remarkable as a testimony to the courage and patience both of the explorer and his faithful cameraman, T. A. Glover, who has secured some astonishing shots of the shyest of wild beasts and birds in their native lairs. The expedition set out from Nigeria in March, 1922, with 36 camels and 16 men, and arrived in Algeria after countless hardships, fifteen months later with one camel and two men.

Strange nomad tribes, and vestiges of vanished civilisation; hunting and trapping of foxes, wild cats and ostriches; and grotesque religions and pastimes are all depicted with singular clearness. It is an achievement which is something greater than film entertainment; and shows that our race, whatever their deficiencies in making studio pictures, cannot be surpassed in the picturisation of such exploits as this.

It is most gratifying to know that the bookings of British pictures for the National Film Weeks amount to well over 4,000, and that there is every prospect of this figure being substantially augmented. The British National Film League are issuing posters and conducting newspaper advertising. The more the better, as the public must be induced to ask exhibitors for pictures made in this country.

We are also glad to know that a South African British Film Week is in contemplation, a step which is indicative of the Imperial importance of the home product in the great Dominions.

Mr. A. G. Granger, of the well-known firm of British renters, announces that from Monday next the headquarters of Granger's Exclusives will be transferred from Stoke-on-Trent to London. Economy is one of the reasons for this step of centralisation, and also Mr. Granger's activities in Trade circles, particularly in the British National Film League, of which he is an extremely active member.

PULSE OF THE STUDIOS

Actual British Productions Summarised

FILM.	DIRECTOR.	STARS.	CAMERAMAN.	SCENARIST.	STAGE.
ANGLIA FILMS, LTD. —Faraday House, Charing Cross Road. Studio : George Clark's, Beaconsfield (Beaconsfield 183).					
"The Fair Maid of Pertn."	Edwin Greenwood.	Russell Thorndike, Sylvia Caine.	I. Roseman.	Eliot Stannard.	Completed.
ARTISTIC FILMS, LTD. —93-95, Wardour Street, W. 1. Gerrard 3210. Studio : Bushey.					
W. W. Jacobs' 2-reelers.	Manning Haynes.	Stock.	Frank Grainger.	Lydia Hayward.	Completed.
ASTRA-NATIONAL. —101 and 179, Wardour Street, W. 1. Studio : Alliance, St. Margaret's. 'Bus 33A, 37; frequent Waterloo trains.					
"Miriam Rozella."	Sidney Morgan.	Owen Nares.	W. Blakeley, S. J. Mumford.	Sidney Morgan.	Completed.
ATLAS BIOCRAFT. —58, Haymarket, S.W. 1.					
"The Rat."	Adrian Brunel.	Ivor Novello.			Scheduled.
B. & C. LTD. —Endell Street, W.C. 2. Studio : Hoe Street, Walthamstow (Walthamstow 364 and 712).					
Pett Ridge 2-reelers.	Hugh Croise.	—	A. W. Kingston	Eliot Stannard.	Cutting first picture
José Collins 2-reelers	Thomas Bentley	José Collins.	A. W. Kingston.	Eliot Stannard.	In Progress.
BERT WYNNE PRODUCTIONS. —Vernon House, Shaftesbury Avenue, W.C. 1.					
"The Vanity Mirror."	Bert Wynne.	—	—	—	Scheduled.
"God's Prodigal."	Bert Wynne.	Flora le Breton, Gerald Ames.	W. Blakeley, J. Parker.	Louis Stevens.	Completed.
BERTRAM PHILLIPS. —Thornton House, Thornton Road, Clapham Park. Streatham 2652.					
"Why?"	Bertram Phillips.	Queenie Thomas, Betty Ross-Clarke.	P. B. Anthony.	Frank Miller.	Completed.
"Peg Woffington."	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.	Frank Miller.	Scheduled.
"Her Redemption"	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.	Frank Miller.	Assembling.
"Alley of Golden Hearts."	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.		First week.
DAVIDSON. —Lea Bridge Road, E. 10. Walthamstow 634. 'Buses 35, 38; trams 81, 55, 57.					
"Eugene Aram."	Arthur Rooke.	Arthur Wontner, Bar- bara Hoffe	Leslie Eveleigh.	Kinchen Wood.	Assembling.
GAUMONT. —Lime Grove, Shepherd's Bush, W. 12. Hammersmith 2090. 'Buses 12, 17, and C.L.R. trains.					
"Claude Duval."	G. A. Cooper.	Nigel Barrie, Fay Compton.	Henry Harris.	Louis Stevens.	Sixteenth week.
"Hounded Down."	—	—	—	—	Scheduled.
"The Happy Ending."	—	—	—	—	Scheduled.
"What Money Can Buy."	—	—	—	—	Scheduled.
GEORGE CLARK PICTURES, LTD. —47, Berners Street, W. 1. Museum 3012. Studio : Beaconsfield, Bucks. Beaconsfield 183.					
"Diana of the Islands."	F. Martin Thornton.	Nigel Barrie, Phyllis Lytton.	Emile Lauste.		Completed.
"Conscripts of Misfortune."	F. Martin Thornton.	All-star.	Emile Lauste.		Completed.
GRAHAM CUTTS.					
"The White Shadow."	Graham Cutts.	Betty Compson.	Claude McDonnell.	A. J. Hitebeock.	Completed.
GRAHAM-WILCOX PRODUCTIONS. —174, Wardour Street. Regent 556-7.					
"Southern Love."	Herbert Wilcox.	Betty Blythe.	René Guissart.	Herbert Wilcox.	Completed.
HEPWORTH PICTURE PLAYS. —Walton-on-Thames. Walton 16. Trains to Walton or Shepperton from Waterloo.					
"A Daughter in Revolt."	C. M. Hepworth.	Alma Taylor.	—	—	In progress.
IDEAL FILMS, LTD. —Boreham Wood, Elstree. Elstree 52. Trains from St. Pancras.					
"The Great Well."	Henry Kolker.	Thurston Hall, Seena Owen.	H. Wheddon.	—	Assembling
"Old Bill Through the Ages."	Thomas Bentley.	Syd. Walker.	H. Wheddon.	Captain Bairnsfather.	Completed.
"I Will Repay."	Henry Kolker.	Flora le Breton.	J. Rosenthal, jun.		Completed.
"The Typhoon."	Chas. Hutchison.	Chas. Hutchison.	H. Wheddon	Eliot Stannard.	Completed.
"Charley's Aunt."	Thomas Bentley	—	—	—	Scheduled
STOLL. —Temple Road, Cricklewood, Willesden 3293.					
"The Prehistoric Man."	A. E. Coleby.	George Robey,	D. P. Cooper.	Sinclair Hill.	Completed.
"Henry, King of Navarre."	Maurice Elvey.	Matheson Lang.	J. J. Cox.	Isabel Johnston	Third week.

PULSE OF THE STUDIOS—(Continued)

FILM.	DIRECTOR.	STARS.	CAMERAMAN.	SCENARIST.	STAGE.
"The Tower of London."	Maurice Elvey.	Matheson Lang.	—	—	Scheduled.
"The Wolf."	Maurice Elvey.	Matheson Lang.	—	Leslie H. Gordon.	Scheduled.
"The Beggar's Opera."	Maurice Elvey.	—	—	—	Scheduled.
"The Great Prince Shan."	A. E. Coleby.	Sessue Hayakawa	D. P. Cooper.	Sinclair Hill.	Fourth week.
"Miranda of the Balcony."	Maurice Elvey	Matheson Lang	J. J. Cox.	—	Fourth week.
"The Yu Sen's Devotion."	A. E. Coleby.	Sessue Hayakawa,	D. P. Cooper,	—	Starting
WALLS & HENSON.					
"Tons of Money."	Frank Crane.	Leslie Henson, Flora le Breton.	Bert Cann.	Tom Webster.	Completed.
WALTER WEST. —Princes Studio, Kew Bridge. Chiswick 574.					
"The Stirrup Cup Sensation"	Walter West	Violet Hopson.	G. Toni	J. Bertram Brown.	Second week.
WELSH PEARSON. —41, Craven Park, N.W. 10; and 3-6, Rupert Street, W. 1.					
"Nell Gwynne."	George Pearson.	Betty Balfour.	Percy Strong.	—	Scheduled.

Faculty of Arts Kinema Group

Special British Film Program

ON Sunday afternoon last, the Kinema Group of the Faculty of Arts gave a special program at the St. James' Picture Theatre, Buckingham Palace Road. A New Era nature study, "Dixon's Return" and "Love, Life and Laughter" were shown. Among those who attended were noticed Manning Haynes, Warwick Ward, Clive Brook, Betty Balfour, Edward O'Neill, R. J. Cullen, G. F. Buckle and a representative muster of the society.

Henry Vibart, during an interval, said that owing to the length of the very excellent program, part of which they had already witnessed, he, like the program, was under time limit. Before going any further, however, he would like, on behalf of the Kinema Group, to express hearty thanks to the management of the theatre for their courtesy in allowing this reception to take place there. He then paid a tribute to the tireless efforts of the General Secretary, Mr. Catchpole, whose wonderful powers of organisation and determination in the face of opposition such as a General Election, a threatened railway strike and many minor worries, enable him to bring into being and successful conclusion the All Arts Week. He, the speaker, felt it was an honour for the Kinema Group to close such a splendid program as those who were fortunate enough to be able to attend had experienced during the week ending this day. Mr. Vibart then laid stress on the extraordinary power to influence and change the individual's outlook on life, which the film had. He mentioned the names of several well-known men who he was glad to say had come to realise the true value of the film as a national asset. Sir Edward Marshall Hall had shown interest in the movement in a very practical and active manner by accepting the presidency of the Kinema Group of the Faculty of Arts. He was glad to tell them that amongst the members of the Kinema Group were to be found many of the leading British artistes, and that the producers were beginning to join the movement, those to do so just lately were Mr. Manning Haynes, whose picture we have just had the pleasure of witnessing, and Mr. Percy Nash.

"I might mention," Mr. Vibart went on to say, "that the Faculty of Arts in-

creased its membership last year by well over five hundred, and this year by a further sixty odd, which indeed looks very promising."

When dealing with the subject of the men who had helped bring the film to its present stage of perfection, Mr. Vibart laid stress on the fact that a great deal of the credit was due to Englishmen. He mentioned the life-long devotion of Mr. Friese-Greene, senior, to this work, and further that of the son who is now on the point of perfecting, if he has not already done so, an invention to procure natural colour in cinematography. Mr. Vibart held out hopes that the day would come when we should witness the advent of the stereoscopic film. There were people working on the invention now, and although it might not be generally known, an enthusiast had devoted the sum of £300,000 to the furtherment of this invention, and the donor was no wild dreamer, but one who dealt only with possibilities.

Last evening (Friday) a discussion on the merits of the matinée program took place at the Faculty of Arts Gallery, 10, Upper John Street, W.1.

Next Tuesday, at 8.30, "Southern Love" is being specially presented, on a scale hitherto unprecedented in British filmdom, at the Royal Albert Hall, Kensington. The leading players in this second production of Herbert Wilcox are Betty Blythe, Herbert Langley, Randle Ayrton, Liane Haid and Warwick Ward. Elaborate effects are promised, the London Symphony Orchestra has been secured, a specially composed song will be sung, and a fine operatic prologue is also a feature of this occasion, which should be a noteworthy one.

The death of Alfred Moul, at the age of 72, will be regretted by a large professional circle of friends. Associated with the Alhambra for many years, he is better known to the Trade as chairman of Jury's Imperial Pictures, Ltd.

LEICHNER'S GREASE-PAINTS POWDERS, etc.,



David Hawthorne is at work in "The Great Prince Shan" for A. E. Coleby, at Nice.

Frank Stanmore is engaged to play for Bertram Phillips.

Yvonne Germaine has been playing for Thomas Bentley at the B. and C.

Lionel Scott won a prize at Wednesday's Olympia Dance Carnival for the best impersonation of Harold Lloyd.

Diana Horton has played this week at the B. and C. studios.

Lionel D'Aragon is at work for Thomas Bentley in the José Collins two-reelers.

Annie Esmond is playing in "The Flame" at Wyndham's Theatre with Violet Vanbrugh.

James Lindsay is playing in "Claude Duval" (Gaumont).

Rex Davis played the immortal "Mrs. May" in the new Le Breton three-act play, "Mrs. May Gets Him," presented by the Interlude Players last Sunday at the Regent Theatre, and acquitted himself capitally, despite the rather thinly-written dialogue

Kinema Club News

Annual General Meeting

To-morrow afternoon (Sunday), at 3.15, the third Annual General Meeting of the Kinema Club takes place on the premises at 9, Great Newport Street, W.C.2. It is very important that every member should make a special effort to attend, in view of the desirability of obtaining as fully representative a muster of those whose interests are affected by the meeting's decisions. The following is the agenda for the afternoon:—

- 1.—To hear Statement of Accounts.
- 2.—To elect President, Vice-Presidents, Chairman, Vice-Chairman and Officers.
- 3.—To elect Members for Council and nominate Members for Committees.

4.—Alteration of Rules:—

Rule V. (b) Par. 3 to read as follows:—

"Each Member when elected shall be immediately notified by the Secretary and supplied with a copy of the Rules, together with a request for the first year's subscription, but he shall not use the Club until his subscription be paid."

Rule VIII. To insert the following as Clause F, and the subsequent clauses to be re-lettered g to n:—

"The subscription for Members whose permanent residence is more than 60 miles from the Club shall be £2 2s."

Rule VIII. (h) to be deleted and the following substituted:—

"A Member shall be notified that his subscription is due, and if the subscrip-

tion be not paid within four weeks from its due date, he shall be posted as a defaulter and shall cease to be a member of the Club, unless by resolution of the Council on satisfactory grounds, further time for payment be given. Anyone thus ceasing to be a Member may be readmitted by resolution of the Council."

To-morrow's Fine Concert

Those who attend the Annual General Meeting to-morrow (Sunday) will no doubt remain for the splendid concert which is being arranged for the evening, when members' friends are expected to reinforce the audience.

Forrester Harvey, the chairman and arranger of the concert, promises a fine operatic flavour in the shape of several prominent members of the British National Opera Company, now performing at Covent Garden, including Herbert Langley (jointly responsible for the program) and Frank Mullings. Informality and smoking will be encouraged. A number of other well-known vocal and instrumental artistes will attend, including Arthur Chesney. The concert will not be by any means heavy or "highbrow," as a humorous leaven is also provided. A few special tables can still be secured.

Kinema Club Carnival

The Entertainments Committee will still be grateful for assistance in connection with the Carnival. Only eight days now remain, and there are still tickets to sell and posters to display.

This year's Carnival is to have an all-British note, and all the well-known English film stars, as well as many stage celebrities, will be present in person. The kinema section of the Faculty of Arts, of which Sir Edward Marshall Hall is chairman, will also be strongly represented on this occasion.

Fancy dress is the order of the evening, and numbers of the film artistes will appear in their screen characters. Beautiful prizes for lucky tickets—which give everyone an equal chance of winning—will be presented after the draw during the Carnival. Special lighting effects are being arranged, and the music will be supplied by Louis Levy's orchestra.

A big surprise is being planned for midnight at the Carnival, but at present it is a secret. It will, however, have connection with British films.

Tickets, which are selling well, are 25s. each (this price includes a sit-down supper and buffet refreshments), and can be obtained from the Kinema Club, 9, Great Newport Street; the Hotel Cecil; or the Organiser's Office, 175, Wardour Street, W.1.

A lecture at the Royal Society of Arts took place on Wednesday evening, when Mr. G. Albert Smith illustrated "Kinematography in Natural Colours," with scenes from H.R.H. the Prince of Wales' Indian tour. G. E. Brown, editor of the *British Journal of Photography*, presided.

To Kinema Artistes & others—

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Madge Stuart made a decided hit on her return to the stage this week in an important part in "The Daredevil," produced at the Palace Pier, Brighton, prior to a West End run in succession to "Tons of Money" at the Aldwych.

Persistent rumours are afloat concerning Clive Brook's possible departure to the States. Meeting him this week, I learnt that he is still undecided whether to accept a definite theatrical offer for America. British pictures can certainly ill afford to lose such a prominent leading man, even temporarily.

COMING BRITISH TRADE SHOWS

"Southern Love"

GRAHAM-WILCOX—Directed by Herbert Wilcox—Photographed by René Guisart—Leading Players: Betty Blythe, Herbert Langley, Liane Haid, Randle Ayrton, Warwick Ward.

Albert Hall, Tuesday, January 29, at 8.30 p.m.

"The White Shadow"

BALCON, FREEDMAN AND SAVILE—Original story by Michael Morton—Scenario by A. J. Hitchcock—Directed by Graham Cutts—Photographed by Claude McDonnell—Leading Players: Betty Compson, Clive Brook, Henry Victor, A. B. Imeson—Controlled by W. and F., Ltd.

New Oxford Theatre, Friday, February 15, at 3 p.m.

"I Will Repay"

IDEAL—From the novel by Baroness Orczy—Directed by Henry Kolker—Photographed by J. Rosenthal, jun.—Leading Players: Holmes Herbert, Flora Le Breton, Pedro de Cordoba, Lewis Gilbert, A. B. Imeson, Marquiesette Bosky.

Marble Arch Pavilion, Tuesday, February 26, at 11 a.m.

The Kinematograph Year Book for 1924

—the Trade's indispensable
reference book—is
now on sale.

New Peggy Hyland Picture

FRED LE ROY GRANVILLE tells us that Peggy Hyland is at present at work directing and starring in a new five-reel picture, on location in Sussex. It is a "crook" story, centring around a haunted house. Granville Productions will follow this with a new all-British subject, and it is understood that a new English juvenile lead has been discovered.

Motion Picture Studio

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Vol. III. No. 139

Saturday, February 2, 1924

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ADRIENNE
MONCRIEFF.

"Woman to Woman,"
"The Eternal Survivor"
(Graham Cutts.)

"Bonnie Prince Charlie,"
"Claude Duval" (Gau-
mont).

"I Will Repay," "The
Great Well" (Ideal).

"Why," "The Gayest of
the Gay" (Bertram Phillips)

Miriam Rozella (Sydney
Morgan).

12, Russell Chambers, Bury St., W.C.1

Phone: Museum 7977.

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The Film Weeks

FROM Monday onwards the public will have the most important opportunity of judging the products of British studios. As a result of much hard work and concerted efforts, the British National Film League has succeeded in putting the whole British film Industry in the limelight. Everyone will congratulate the members of the League, and especially its energetic and capable Secretary, Mr. H. Rowan Walker, upon the extent of the propaganda achieved; and no one can gainsay the fact that the publicity and attention which have been secured deserves to be crowned with tangible and beneficial results.

Thanks to Exhibitors

THESE results are, we think, already becoming apparent. The studio end of the Industry is genuinely and enormously grateful to the exhibitors of Britain, who have, upon the whole, responded heartily to the League's appeal to make British pictures conspicuous. The bookings testify to a real resolve to let the public see the best work of native producers. Only those with a first-hand knowledge of trade conditions can appreciate fully the magnitude of the League's task in this all-important direction.

Personal Appearance

WE are very glad to have seen several film-players depart from their traditional practice of remaining in personal obscurity and emerge into the public eye of late. There is a real case against the personal appearance of artistes, and we have never believed that any star should be seen often. In these days, however, there is a special reason—that of national Trade propaganda—which should induce every star to reconsider his or her attitude.

The personal visit—always to some degree an exhibitors' stunt—is to-day a rich opportunity for letting some real facts loose upon the public, who, as we are always complaining to one another, are unacquainted with the real obstacles which are stifling native studio endeavour. It is here that the artiste, who usually makes a short speech, has a wonderful opportunity which just now should never be let slide. We shall be very glad to assist exhibitors and stars respecting visits during the Film Weeks in any way within our power. In the past these visits have not always proved satisfactory, but that is usually the fault of bad organisation. The star has sometimes been treated with something less than due consideration. Conversely, it must be confessed that stars have occasionally let down the exhibitor badly. A little prearrangement is all that is necessary, and we hope stars will seize every chance of speaking on British pictures to British audiences.

The American Market

IN an article on another page we show the real extent of the avenues of British picture exploitation in America. We are accustomed to hear Americans declaring that there is no anti-British prejudice. These gentlemen are, in our opinion, not only sincere, but also truthful, and if prejudice were the only obstacle, it would easily be surmounted. But it is not really an obstacle. The actual barrier is the state of the marketing conditions, which press upon the independent American producer as hardly as they do upon his British cousin. In the face of this, why should we be so obsessed with the desirability of capturing the American market? Let us strive for some security for our Industry by legislation to ensure first of all a reasonable proportion of British films on our own screens. The American domination of British screen programs is likely to be complete long before we could obtain even a temporary foothold with the independent distributing organisations of the States.

British-American Products

IN saying this, we are not unmindful of the fact that Graham Cutts has, by boldly making an expensive picture on the best American lines, secured a contract from America for a further four. But such an arrangement, representing as it does the greatest step towards a footing in America's markets, is nevertheless exceptional. We wish we could regard it as the thin end of a wedge; but it seems to us that the surplus pictures which are made in America will, in practice, usually get a preference by the independent distributor over the imported foreign product, however American that product tries to be. As for the British kinemagoer, he

will not be attracted by the attempts of Englishmen to Americanise him still further; for it must be borne in mind that pictures which are not quite American enough for America will have to get some of their cost back here.

The Public Revolts

THE kinemagoer in this country is, indeed, becoming articulate. James Agate, the *Sunday Times* dramatic critic, whose article in an evening paper we reproduce in this issue, has voiced his grievance, as others have done, mainly against the exhibitor. Agate draws a parallel between him and the theatrical manager. A correspondent, in the same journal, agrees that one is "heartily sick of the utter drivel one has to sit and endure in kinemas to-day, simply because the exhibitors will not give British producers a fair trial." He concludes: "I have seen only two good films in the last twelve months, and both were British."

Expansion Imperative

IT would be wrong, however, to ignore the many people who are still prejudiced against British pictures and who still refuse to see a film on ascertaining its native origin. Is it true to say that their dissatisfaction is due to the hampering conditions which prevent our making pictures properly? Only partly, we fear. There are still ignorant and soulless people in our studios, and they are not all producers. One or two of them are heads of firms. But the expansion of the Industry would surely lead to the elimination of our duds in the face of a healthy competition. In these circumstances the growth of the Industry is the only way in which our many friends may be satisfied and our enemies converted.

Passivity or Action

THE Industry can grow in two ways. The public may insist upon more native pictures as a matter of emphatic preference. They are out of direct touch with the studios, however, and subject to the whims, preferences and methods of both exhibitor and renter. Moreover, they cannot have pictures which do not exist. An old theatrical axiom here holds good. The public do not have what they expressly desire. They have what they will put up with; and their displeasure is shown mainly by their stopping away altogether. The efforts of the Trade should be, in our opinion, concentrated upon legislation securing a minimum of native pictures in our theatres. It should be possible to join forces with the exhibitor, who wants relief from the onerous Entertainment Tax, for Parliamentary action to benefit every section of the Industry.

HIGH LIGHTS

News and Views of British Film-land

Last year saw a remarkable and successful revival of British costume subjects. Our producers have shown that, even with comparatively limited resources of capital, they can make beautiful pictures of this class. It is now probable, however, that a return to modern stories will mark this year's efforts in our studios. The public taste, if one can judge from certain indications, is veering in this direction. It is not surprising to learn, therefore, that there is no likelihood of Betty Balfour being seen in "Nell Gwynne" yet awhile. It is understood that George Pearson will begin work at Islington in a fortnight or so on a modern story specially written for this popular and brilliant little star.

Walter West's new racing picture, "The Stirrup-Cup Sensation," contains many scenes for which the principals, Violet Hopson, Stewart Rome and Cameron Carr, are being taken to actual race meetings. I have no confirmation of the rumour that Mr. West makes his players indulge in Turf speculations on these occasions in order to secure the correct emotional expressions! I hear, by the way, that some photography of a quite novel kind is being introduced in the final reel of this picture.

Stewart Rome and Mary Odette are the principals in "The Shadow of the Mosque," a desert drama made on the Continent by W. R. Hall, which is to be Trade shown by Butcher's on February 6 at the New Oxford.

Gerald Ames is featured in a series of six one-reel "action" story pictures, entitled "Fights Thro' the Ages," which are being handled by the Regent Film Co., Ltd. Swordsmanship is "Gerry's" long suit, as we all know; but these subjects also depict Saxon and quarterstaff fights. They are, in fact, productions of pugnacity.

Have you seen the special souvenir number of the *Kinematograph Weekly* devoted to British Film Weeks? Besides being a complete illustrated record of all films available, it will include special articles, histories of producing firms, and many illustrations. It was issued yesterday (Friday) and is being circulated widely.

The well-known Windsor studios at Bromley Road, Catford, are to be offered for sale by order of the Receiver on Wednesday, February 13. Messrs. Harris and Gillow will conduct the auction on the premises.

Captain C. C. Calvert tells me he has left Gaumont's. This news will surprise many of my readers, who know what excellent work this capable producer has done during the past two or three years. "In His Grip," "Silent Evidence," "A Prince of Lovers" and "The Lights of London" are instances of successful British pictures he has made, and his last big production with Ivor Novello and Gladys Cooper, "Bonnie Prince Charlie," is now drawing big audiences at its special West End presentation at the Philharmonic Hall. I trust it will not be long before Captain Calvert is again at work upon the floor of a British studio.

The occasion of the opening night of "Comin' Thro' the Rye" at the Scala last Friday was a most encouraging one. Seldom has a British picture been better received than was this charming Cecil M. Hepworth picture play by the crowded and distinguished audience, which included H.R.H. Princess Royal. As is now so frequently the case, a very representative muster of the producing industry outside Hepworth's were noticeable, and their friendliness was general. The delightful prologue seen at the Trade show last November was a feature of the evening. Some people have since declared that they liked it as much as the film. Alma Taylor made a very successful debut on the stage, and Cecil M. Hepworth delivered himself of some brief but pithy observations on supporting British pictures.

Stella St. Audrie, who has been at work in "Claude Duval" for George Cooper at Gaumont's, is also playing the part in "Henry, King of Navarre," which was originally to have been allotted to Hutin Britton.

Hilda Bayley, who has not been seen in British pictures really enough of late, is playing the part originally designed for Meggie Albanesi in "The Way Things Happen," by Clemence Dane, which opens to-night at the Ambassadors Theatre.

I was very pleased to have a long chat with Thomas Bentley, probably the most versatile and experienced of all British producers, one day this week. He has now completed four of the new B. and C. two-reel dramas featuring José Collins, at the Hoe Street studios—which seems pretty good going! These are: "The Shadow of Death," "The Velvet Woman," "The Courage of Despair," and "The Battle of Love." Arthur Wontner plays male lead to the famous musical comedy star in these productions, and I am assured that each one is a separate drama in itself, with an entirely different set of characters.

Bentley is one of those who believe in real co-operation with the script-writer. He says that Eliot Stannard, who has written the original stories and scenarios, has worked with him throughout in personal consultation.

There was undoubtedly the largest audience at the Albert Hall on Tuesday that has ever witnessed a British picture. On every hand one recognised well-known personalities of the film world. The arrangements were excellent. Frank Mullings, Herbert Langley and Edna Thornton gave some fine preliminary singing. I was not very impressed with the specially written song, which was rather an abrupt descent after excerpts from "Pagliacci" and "Carmen," but it was splendidly "got over." The playing of the fine London Symphony Orchestra under Albert Cazabon was much enjoyed.

On Monday evening last two of Britain's most charming screen stars spoke to tens of thousands of listeners-in. Betty Balfour and Alma Taylor gave messages on the significance of the British National Film Weeks from 2LO with much point, clearness, comprehensiveness and optimism. The value of such propaganda cannot be over-estimated.

John Bull this week makes some pointed comments upon the National Film Company film "school" which, as first pointed out in these pages, is being run at the old Clarendon studios at Croydon. We do not know the extent of this concern's operations, but we trust the good people of Croydon will pause before parting with any "fees" in the hope of attaining screen fame.

At the Stoll Picture Theatre the other day I had a most interesting chat with Mrs. Hilton Philipson, M.P., who had just seen "Squibs, M.P.," and was a guest at an informal reception held by Betty Balfour. Mrs. Philipson is keenly concerned with the welfare of British screen players, and I was able to convey to her some idea of the hard times through which, through unfair conditions, they were passing. I shall be extremely surprised if the British producing Industry does not find in Mabel Russell (as she is still remembered) a staunch friend and a future champion of its interests.

Mrs. Philipson has the advantage of first-hand knowledge of stage unemployment conditions, and appreciates that the film-player's lot to-day is even worse. Both she and Lady Terrington, M.P., are, I am sure, anxious to help us in Parliament.

The Kinema Club balance-sheet is as good as can be expected in these precarious days, and those responsible for the Club's management are to be congratulated on the results of the hard work they put in on committees. It is good to know that Mr. A. G. Granger is again president. The head of a renting-house speaks well for the friendliness of other sections of the Trade, and it should be remembered that the basis of membership is now extended to include a number of members outside the actual studios. The club membership is well maintained, but more are wanted, and we hope that fresh members will, on the new basis, be steadily recruited. The unique spirit of the club is shared by those members who are not directly concerned in production, and the social value of it has made it an institution in British film-dom.

I am glad to know that John Stuart, who has had a week's spell of influenza, is now out and about again and resuming his part in "Our Betters" at the Globe Theatre and his leading juvenile rôle in Bertram Phillips' new picture "Alley of Golden Hearts."

In commemoration of the anniversary of the death of Charles Edward Stuart, the "Young Pretender" of history and the "Bonnie Prince Charlie" of legend and song, who died in exile at Rome on January 31, 1788, a big Jacobite rally was held on Thursday evening at the Philharmonic Hall, where the "Bonnie Prince Charlie" film romance is now being shown.

By the way, a gentleman dressed as "Bonnie Prince Charlie" was fined 5s. last week for causing obstruction in the West End. What an ignominious experience for the Pretender!

Henry Edwards Marries Chrissie White

Life Contract Signed at Chertsey



Henry Edwards

ON Tuesday evening, as I was entering the Albert Hall, I encountered Henry Edwards, looking, if possible, fitter and cheerier than usual, and Chrissie White, looking radiant. There was no time for any but a brief greeting, but his casual remark, "You know Mrs. Edwards?" and Miss White's amusement, half prepared me for the news, which I soon learned, that these two popular screen players had just been married. The ceremony took place unostentatiously at the parish church of Chertsey.

CALLOUS COUPLETS

When sun-arcs sent the hero blind,
The boss, who had a business mind,
Observed, in accents well-behaved,
"Another Trade Show ticket saved."

Few who know the happy couple will be surprised, in view of the engagement between them, which was semi-officially made known some months ago; and everyone will congratulate them with sincerity and good wishes.

Henry Edwards is one of the most versatile and tireless people in British film-dom, and at the same time one of its most delightful personalities in private life. His whole film career has been identified with the house of Hepworth—an association which has only been severed, after something like nine years, within the past few weeks. Before then he had a varied stage experience, and his original performance of Fritz, the waiter in "The Man Who Stayed at Home" in 1915 led to his being engaged for the part in the Hepworth screen version of that play. From then on he devoted his whole time to the screen and soon became his own producer. He is, with the exception of Chaplin, the most successful example of actor-producer in the world. He had much to do with the Florence Turner films at Walton, and these were followed by a long series of varied subjects, among which should be mentioned "Doorsteps," "The City of Beautiful Nonsense," "John Forrest Finds Himself," "Mr. Ernest Bliss," "A Lunatic at Large," "The Bargain," "Simple Simon," "Tit for Tat," "Lily of the Alley," "Boden's Boy," and "The Naked Man." A sound serious actor, he is even more successful in comedy.

In every Edwards picture of recent years Chrissie White has played the heroine, and all her film work has also been for Hepworth. With Alma Taylor, she has been at work in the Walton-on-Thames studios since she was a child, and is one of the best known and deservedly popular of our stars.

As one who has been privileged to work in association with both bride and groom, I can truthfully say that no more charming people than they exist in film-land; and THE MOTION PICTURE STUDIO offers its heartiest felicitations and the best of futures to Mr. and Mrs. Henry Edwards.

P. L. M.

Get ready for the
coming revival of pro-
duction by Advertising
in this paper.

Consult TONY FRASER,
93, Long Acre, W.C.2.

David Hawthorne has returned from Nice, and is playing in the interiors of "The Great Prince Shan" at the Stoll studios.

Matheson Lang as King of Navarre

Maurice Elvey and a Platoon of Henrys



A VISIT to the Stoll studios at Cricklewood has usually been accompanied, so far as I am concerned, by something of the excitement of the explorer in strange lands. There was always the possibility of getting lost. The flats and sets under construction and in storage formed such treacherous jungles that it was easy to become hemmed in, with no wall in sight; too dark to obtain assistance from a pocket compass, and hazardous obstacles with corners and edges to come into contact with one's person. Hammering would drown all calls for succour.

Accordingly, therefore, I settled my business affairs, sent appropriate messages to my domestic circle, and prepared for the worst. Happily, and to my surprise, all my fears that the placards would announce "Disappearance of a Well-known Press-man" were removed. Someone (perhaps Miss Bushell) has laid a trail of cocoanut matting round the sets. With this guide to my steps I was able to dispense with sextants and charts entirely, and speedily found myself in the glare of mixed lights and the presence of Maurice Elvey at work upon "Henry, King of Navarre."

A crowd of mediæval courtiers were scrambling up some stairs, adorned with tapestry of quaint design (the stairs, I mean). They carried blazing torches, and seemed in a great hurry. I consulted a timepiece. Surely it was early for tea! But it was a scene; and presently they did it again. They were only going to massacre a few Catholics, after all. Where was the director and cameraman? Presently I perceived Mr. Elvey, Jack Cox and a tripod on top of a portable scaffold pedestal above my head. I expected the whole thing to move in the manner of the Martians in "The War of the Worlds," but the coign of vantage was inanimate. There are times when a producer has to get on to a pedestal, after all.

The next scene showed Matheson Lang at his best. He came on to the set as King Henry smoking a modern briar and carrying a cup of tea. When will producers correct these anachronisms? However, Mr. Lang forgot to use them in the scene, and thus saved the Trade Show from ridicule at the hands of captious reviewers.

We had reached that stage of the story

where Henry, a little affected by wine, pretends to be desperately fuddled in order to detect, without incurring suspicion, the plots against his family. Mr. Lang, looking every inch a king, lurched in view. A group of courtiers, observing his approach to the stairs, turned, raised their stylish hats of the period and bowed to their ruler, who acknowledged their obeisances with careless, maudlin dignity as he ascended to the floor above. The crowd of noblemen and gentles then discussed the events of State with great gusto. From where I stood, I caught several references to turf matters and agents' offices.

Captain Walker and Walter Murton, who stood by me, explained that the scene of assumed inebriety had been specially put in to please the American market. Hearing a chuckle from about a foot above the back of my head, I turned and saw Henry Victor, as the Duc de Guise—a guise which certainly suited him, although, as I pointed out, he was clean-shaven—a fashion unusual in those days.

Which reminded me of something I had long wanted to know. How did they

shave in the Middle Ages. Portraits of those days reveal many chins which could advertise Gillette; and yet tempered steel, as we know it, was not till long after. Henry Victor offered to use his sword with some hot water, but assured me that sandpaper was on every nobleman's dressing-table for that purpose. Rolf Leslie was positive that pumice-stone was employed.

Mr. Lang himself settled my doubts by informing us that sharp razors have been a feature of civilised humanity for two thousand years and more, and that steel razors of a pattern remarkably like our modern type have been excavated from many an ancient Roman remain. In fact

"Henry!"

It was the producer's voice. Several people were seized with doubts.

"Mr. Lang!"

All doubts were removed. Mr. Elvey, who had been executing a sort of Maurice dance round the camera to get angles of vision, laughed as he explained the awkward consequences of simply calling "Henry" while directing a film which included King Henry, Henry Agar Lyons, Henry Wright and Henry Victor. Matheson Lang then came down the stairs from above, urged the gentlemen to follow him, and led the way off the set. The crowd rushed to the canteen, the King to his dressing-room, and I departed into modern Cricklewood after a glimpse of what promises to be a fine picture in the making.

All Producers, Artistes, Cameramen,
Scenario Writers, and those engaged
in British Picture Making should

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Apply to Major M. FOYLE, Secretary

Percy Nash Starts

New Production Begins

Rex Davis, Lionel d'Aragon, Pauline Peters, Sydney Folker and Dorothy Gilbert are engaged to play in a new production to be directed for the Gilbert Agency by Percy Nash. Work will begin next week. The subject, an original one by a famous author, is at present a secret. Two or three pretty girls have yet to be cast. Nash's assistant is Jack Raymond, and the camera work is in the hands of Bert Ford.

Herbert Norris is art-director of Harry Welchman's new 1740 comedy, "Sir Jackanapes," at Liverpool, in which James Lindsay has a part. Mr. Norris' costume and scenic designs have caused something of a sensation.

An Interpreter

by EDITH M. WATSON

Member, Faculty of Arts

SIR PHILIP GIBBS, in a kinema Trade journal last week, asked when would we have our film Dickens, to portray for us the modern England, with the hopes and fears of the ordinary people, the comedy and tragedy of their everyday life. To those who have followed the fortunes of British producers of the past few years, it must be apparent that if the Dickens has not yet arrived, all is in readiness for him.

I have maintained for some time past that British producers have nothing to learn from America, and this optimistic attitude is gaining its reward.

Who writes the scenarios for George Pearson to produce and Betty Balfour to act, I know not, but if he be not the Dickens, he is, at any rate, his forerunner.

I wonder how many of those who have seen "Squibs," "Love, Life and Laughter," and the other Cockney films of Betty Balfour realise just what these films reveal? There are some who call Betty Balfour an actress, even a film star.

She is *not*—and I hope she never will be. This incarnation of gaminerie, this heartless, soulless, dancing sprite, this essence of Cockney impudence and lawlessness—a film actress? Perish the thought.

There is a Peter Pan in Kensington Gardens, offspring of a whimsical, dreamy old man. Betty Balfour is the Peter Pan of Seven Dials, whose birthplace is the New Cut; foster-child of a drunken charwoman and a raucous coster. She gives us London; London pubs. and gutters, its rags and blasphemy, its coarse laugh and rough philosophy. Here we get no soul-searching, no emotion flaying; the eternal triangle resolves itself most often into a man, his wife and the copper-stick.

Thomas Burke gives us London, Cockney London, as no other writer does, and what he does for literature, Betty Balfour does for the film. George Pearson would still give us his realism, his loving attention to detail which is so marked a feature of his work, but we should not have London, that indescribable, wonderful, agglomeration of murk and dust, that shrill confusion of laughter and battle that rises from its streets; that nameless, fadeless fascination that pulls at our heart-strings and sets us longing for home when we are exiled to blue skies and sunny lands.

Betty Balfour must never grow a soul. She must never attain riches or find love. Her airy inconsequence can never bear the burden of a man's desire; it would be imprisoning a snowflake in warm, moist hands. The trammels of dress and diamonds, too, are impossible for this pagan; if she cannot wriggle her slim shoulders or kick up her heels like a joyous colt she will die.

Plank your hat over one eye, stick out your elbows and dance for us "Sweet Hortense" to a barrel-organ till our own shoulders and heels are jerking; show us how love walks in mean streets and how hard work and grinding poverty gives us the endurance and laughter that amazed both friend and foe in Flanders. Give us your impudent nose and wide smile, your

NIGEL BARRIE

A Leading Man of
Varied Experience



Nigel Barrie

Although regarded by many as an American star, Nigel Barrie, who is now completing within the next few days the title-rôle in "Claude Duval" for George A. Cooper at Gaumont's, is an Englishman. His home is in Gloucestershire, and he is an old Haileyburian. Before going to the States he had considerable stage experience under Sir F. R. Benson, Tree and Fred Terry, followed in America by seasons with John Drew, Grace George, and others.

Soon after the outbreak of war he was in the R.F.C., being one of the 78th Squadron at Toronto. After the Armistice he soon attained fame on the American screen with many companies. "The Little Minister" and "Peg o' My Heart" were among his later pictures. An offer from Gaumont's in 1922 induced him to turn down an offer to play opposite Clara Kimball Young, and he returned to his own land to play lead in "Fires of Fate" for Tom Terriss. Subsequently he has starred in "Diana of the Islands" (George Clark), and "Lights of London" (Gaumont). His present rôle of the most famous of all highwaymen is a romantic one, which is a breakaway from his usual characterisations.

Barrie is thirty-five, six feet one, and an expert dancer. He has also been known to play golf and billiards.

The Motion Picture Studio Reaches Every Producer

dancing feet and limbs a-wriggle, your laughing eyes and all-embracing arms, your lawlessness and your philosophy, and we will send it to the ends of the world and say, "This is London!"

Screen Values

Measuring up the Week's Product

"Southern Love"

GRAHAM-WILCOX.—Scenario, suggested by Longfellow's "Spanish Student," by Herbert Wilcox—Directed by Herbert Wilcox—Photography by Rene Guisart—Art Direction by N. C. Arnold. Edited by S. K. Winston—Leading Players: Betty Blythe, Herbert Langley, Randle Ayrton, Warwick Ward, Liane Haid.

WE do not know whether the imposing and expensive presentation of a picture at the Albert Hall, with a semi-operatic prelude and the London Symphony Orchestra, has the effect of making it appear a better production than it really is. If it indeed has this effect, then we are glad that this picture was not presented at the Shaftesbury Pavilion.

But we are inclined to doubt the influence of presentation—at any rate beyond a certain point. At the Shaftesbury Pavilion lately, we saw a German picture, "The Street," which pleased us more than any film we had seen during the past two years. The picture was so amazingly gripping that any "presentation" would have been actually distracting and intrusive.

Possibly the elaborate effects attending "Southern Love" were distracting. Although much better than the producer's "Chu Chin Chow," and containing some very vivid incidents and spectacles, it somehow fails to grip. The players are good, and the photographic quality is, in the main, admirable.

As a story, it is fairly coherent in theme. The gipsy girl Dolores is desired as a wife by Pedro, of the same camp, but an English artiste, Dick Tennant, is also infatuated, although he has to leave her. Dolores has a third admirer in the Count De Silva, who promises to make Dolores the most famous dancer in the country—an offer which she recollects when Pedro's attentions become forcible. She runs away from the camp and, sponsored by the Count, achieves fame as a great dancer, even to the extent of discrediting a sort of Spanish Watch Committee (who have really come on the wrong night for censorship). The Count has his eye on Dolores with a view to conquest, and is only afraid of his rivals. He therefore persuades his loveless wife, under threat of exposing her flirtatious propensities, to lure Tennant from his affection for the dancer. This fails, and he then, for some not very clear reason, arranges a hostile demonstration at the big theatre, to be engineered by Pedro, who is persuaded that Dolores, her fame gone, will return to him. The audience condemn Dolores' dance, and the Count takes the dancer away from their wrath. Pedro follows, bursts in, and murders the Count. Dolores is arrested and imprisoned for the crime, but Tennant arranges for the gipsies to rescue her while in transit in the prison van. This rescue is carried out, but Pedro and the gendarmes are in pursuit. After much too much horse-chasing in the accepted Ameri-

can manner, Pedro overtakes them on horseback, but is killed after confessing his guilt, and Dolores and Tennant escape over some unspecified frontier.

The events follow logically enough; but it is the treatment which is not always convincing. The continuity is jerky, with strange gaps; and there is a lack of smoothness both in scenario and direction which is indicative of amateurishness.

It is always difficult to criticise editing and assembling, because the reviewer does not know what footage has been available. The story should have had twice as much grip and intensity, and undoubtedly one of the most important means to this end is the accurate matching of shots and their incidence. Defects of this kind are many, and whether they are the fault of director, photographer, or editor, they minimise very seriously the interest which the spectator is able to take in the story's development, and reduce what might have

been an arresting and great picture into one which is certainly not below the average, but equally certainly does not rise much above it.

Much praise must be accorded to many well-conceived scenes. The big theatre and its huge audiences, the moonlit streets of the old Spanish town, and the crowded plaza, are most strikingly conveyed, and have well justified what must have been quite difficult episodes to obtain. The photography is also exquisite at times, with some artistic lighting effects; and although some odd camera angles are used and the grouping of the principals is not always balanced, the camera quality suffers only by lack of smoothness in sequence.

The sub-titles include a number of superfluous ones, and the language is too often stilted. Punctuation is practically correct, however. A revision of the titling would be of great advantage.

The acting honours must go to Herbert Langley, Randle Ayrton and Warwick Ward. Langley is a really great artiste with a dominating personality and a splendid dramatic sense. His methods are still in need of toning down; but he is twice as good as Pedro as in any other picture—with the possible exception of "The Wonderful Story." The director who persuades him to be even more reposeful will have shown the world a great screen star. Randal Ayrton gets character into the part of the Count without very much material to work upon, and Warwick Ward as Tennant is excellent, despite the fact that his personality does not get over fully. As a dapper and refined contrast to the cruder characters, he is well-cast.

Betty Blythe played with energy and suggested the untamable gipsy girl very effectively, but was not wholly sympathetic. Some of her dresses were quite delightful, and others less so. We are not an authority on dancing, but have been assured that hers was splendid. Liane Haid is a beautiful actress with practically nothing to do, and Hal Martin's part is but a fleeting glimpse.

There is much in "Southern Love" which makes it worth seeing. Its shortcomings mainly lie in treatment and direction, but it can be regarded as a real advance upon the director's first and even more ambitious effort. But it is doubtful whether the Industry will really benefit by its unnecessary and spectacular booming as a masterpiece of British production—or, for the matter, whether a film made with two foreign stars, foreign crowds, entirely on foreign soil and in foreign studios, can be strictly described as a British picture at all.

Summary

DIRECTION: Fair, but patchy.
STORY AND SCENARIO: Strong, but lacking grip.
ACTING: Very good.
INTERIORS: Excellent.
EXTERIORS: Very fine.
PHOTOGRAPHY: Very fine, but shots not well matched.

COMING BRITISH TRADE SHOWS

"The White Shadow"

BALCON, FREEDMAN AND SAVILE—Original story by Michael Morton—Scenario by A. J. Hitchcock—Directed by Graham Cutts—Photographed by Claude McDonnell—Leading Players: Betty Compson, Clive Brook, Henry Victor, A. B. Imeson—Controlled by W. and F., Ltd.

New Oxford Theatre, Friday, February 15, at 3 p.m.

"I Will Repay"

IDEAL—From the novel by Baroness Orczy—Directed by Henry Kolker—Photographed by J. Rosenthal, jun.—Leading Players: Holmes Herbert, Flora Le Breton, Pedro de Cordoba, Lewis Gilbert, A. B. Imeson, Marquise Bosky.

Marble Arch Pavilion, Tuesday, February 26, at 11 a.m.

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America's Glad Hand

"No Prejudice"—but What Opportunity?

by P. L. MANNOCK

FROM time to time we hear expressed the view that there is a prejudice in the United States against British films because they are British. We have never endorsed this opinion, although a few anti-British sentiments occasionally appear in American Trade organs.

Much more frequent than the above opinion is the contradiction of it. During the past twelve months we have had practically every American film personality of note holding forth on the subject. Their unanimity is uncanny. There is not the slightest prejudice, they one and all declare with disarming sincerity. How absurd and mischievous it is to say that there is! How destructive of the pleasant relations between the two nations! How small-minded of British producers! And so on, and so forth.

Let it be conceded at once that there is a real sincerity in these protestations. We do not believe for an instant that any real objection to a film because it hails from England exists in the minds of those who, after all, are primarily business men. They are out to handle the best products of the world, and anything outstanding will always be to them a business proposition.

It is necessary, however, to clear the air of misunderstanding. To say that there is no prejudice against British pictures is a very different thing from saying that there is a real outlet for them. In view of the conviction (held by many people in the British Industry) that the only hope of success in picture-making is to cater for the whole world, some misapprehensions may arise.

There is at present in this country a housing shortage which may serve as an analogy. An estate agent may say that he has no prejudice against Americans in English houses and flats. Americans would be very pleased to hear this; but it would not help them very much in getting accommodation, and they would be much more satisfied if they were provided with habitation.

Exactly the same position exists in regard to British films and the American market. Let us admit that there are indifferent British pictures. We hold no brief for them in any market. But there are others which deserve a world market. What chance have they of securing it on an equitable basis?

Let us give two extracts from recent utterances of prominent Americans. Taken separately they are much less significant than if taken in conjunction.

The first is from W. A. Johnston, the able and popular editor of the *New York Motion Picture News*. In a specially contributed article to the *Kinematograph Weekly* of January 3, he says, under the heading of "Capture America":

"Our market is open. The bars are down. I am not saying the bars were ever up in any artificial way. I have been wholly in this business now for ten years, and I have never heard, or

sensed, or dreamed of any thought of raising the slightest barrier of any kind whatsoever against British pictures. They have gone here, as they deserved to go, in competition with a yearly output of about eight hundred American pictures made to meet a market needing only about six hundred. Perhaps the American exhibitor has been unduly prejudiced against foreign pictures, good and bad, because he has had so many that his audience did not care for. Beyond that, and beyond the Trade barriers that all pictures meet, the British picture here has had as clear a road before it as has any American picture.

"The British producer entering this market will find himself in the same boat with the American independent producer. By independent, I mean the producer who does not own his own distributing machine."

Mr. Johnston hints at the difficulties which beset the American independent producer trying to market his products against those of the huge firms who rent and make too. But he does not say all. We have, by the way, italicised the passages above.

Now let us consider, in conjunction with the above remarks, those of the editor of the *New York Moving Picture World*. Mr. R. E. Welsh says in his issue of January 5:

"One of the tragic figures of the Industry is the independent producer who does not possess the strength to FORCE his own marketing conditions. And one of the chief elements of hope in this business is that self-same independent producer.

"But what a tragedy his stay has been! Year in and year out, ten, twenty, thirty or more independents impelled by ambition, courage and daring, attempt to brave the pitfalls of independent production—only to come to grief in the mire of distribution."

This, then, is the "same boat" which Mr. Johnston declares is open to the British producer. He may have a "clear road," as his American cousin, but the "Trade barriers that all pictures meet" seem to us to be as effective, so far as exclusion goes, as any anti-British prejudice.

It is evident that thoughtful and far-seeing men, such as the two editors quoted, are opposed to these barriers, and believe in greater freedom for the independent producer. But in doing so, they must of necessity believe in greater opportunity for the imported picture, the maker of which finds himself equally hampered.

One conclusion is fairly obvious: The marketing of pictures is the obstacle, and not a natural prejudice at all. In practice, however, the effect is much the same. American pictures, expensively produced, can be rented here on a basis which has comparatively little relation to recovering their initial cost. British pic-

Kine. Cameramen's Society

Two Important Fixtures

The annual general meeting of the Kine. Cameramen's Society will take place at the Kinema Club, 9, Great Newport Street, W.C.2, on Friday, March 7, and the annual dinner—which, as before, will be a Ladies' Night and include a concert and dance—is fixed for the Holborn Restaurant, on Friday, March 21.

We Should Like to Hear More—

Of the Parisian project to spend £250,000 on a studio in London.

Of the Croydon film "school."

Of Stoll's new program for 1924.

Of the alleged coming invasion of American producers.

Of the agent who offers "tuition."

Of one or two friends in America.

A Good Send-off for the British National Film Weeks.

THE THIRD

Kinema Club Carnival

HOTEL CECIL,

Monday, February 4, 1924.

A Deserved Presentation

A suitably inscribed salver has been presented to Mr. H. Victor Davis as a mark of appreciation of the fine services he has rendered all over Britain on behalf of the British National Film Weeks. Mr. Davis's work has been more practical than obtrusive, and the Industry is much indebted to the splendid and successful efforts he has made on its behalf.

tures, faced with "Trade barriers" which the American Trade Press itself deplores, cannot recoup their cost except in the home markets. They cannot be made except parsimoniously; British screens are flooded with foreign products, and British screen players, producers and firms find themselves stifled in enterprise and swamped by a very one-sided form of competition.

Who is Responsible for Rubbish?

James Agate attacks both Producers and Showmen

In a trenchant outburst in the *Evening News* last week, James Agate, the well-known dramatic critic, addresses some candid and frank remarks to the Trade. We feel justified in reprinting the article as under.

THE British Film Week is close at hand, and the moment seems an opportune one for a word, straightforward and even blunt, to the film exhibitors, that large class of persons who control what pictures the public shall or shall not see.

Some weeks ago I wrote the following: "I have seen a great many 'pictures' this year, and with the exception of a few travel-films and some half-dozen others, I have seen none which did not seem to me to be written and produced by imbeciles for imbeciles." This was, and is, my considered, deliberate opinion. If I were to modify it, it would only be in so far as the last word is concerned. I do not know what word I should substitute; it would have to be one which connoted a man possessed of no artistic conscience and a minimum of any other kind. I should grant him brains of the order possessed by Barnum and Bailey, the bookmaker and the race-course tout. The average producer of the average film is not an imbecile. My case against him is not that he does not know a good film from a bad. He does, and he prefers the bad.

Extraordinary confirmation of this has just arrived from America. The film, says an individual whose name I am happy to forget—the film is for the million, and therefore cannot be art. There you have it, straight from the shoulder, without any hanky-panky of any sort. The film is the amusement of the people, and that amusement cannot be art. I think I have never heard any pronouncement which has shocked me more profoundly or presented a more finished picture of mental and moral degradation and, what is worse, stupidity in the utterer.

The Works that Live

I must economise space. I will not argue, then, with this American gentleman. I will simply tell him that all the books, plays, poems, and songs which have moved successive generations of the masses have been profound and conscious works of art. I will cite Dickens, Shakespeare, Burns and the composer of "Annie Laurie." I do not say that a rubbishy work may not be popular for a generation. It often is popular, and the children of that generation know it no more. But your film producer may say: "I am out to make money in my own life-time. A fig for those that come after me." He is not the first to have said that; a great monarch was before him.

Ideas change, however, and we ask more to-day from the kings of the film industry than our forebears demanded of the King of France. The

film is a greater influence for good or evil in the community than any achievement of the human mind since the invention of printing; and I maintain that those who have power over the souls not of one people but of all the peoples of the earth shoulder a moral responsibility unknown even to emperors.

Now let us be sensible. It is not the least little bit of good for the film-

Kinematograph Sports Association

Fancy Dress Dance

ON Friday last at the Horticultural Hall, Westminster, a dance was held by the Kinematograph Sports Association, and the attendance was over four hundred. Mr. C. G. H. Ayres, the energetic hon. secretary, tells us that an even greater response was expected.

Some excellent fancy dresses were to be seen, and the parade for prizes at 9.30 gave the judges (including a representative of THE MOTION PICTURE STUDIO) a difficult half-hour in arriving at their decisions. The final awards were:

Ladies: Mrs. Smith ("Madame Peacock"), Mrs. Vatchelor ("Love, Life and Laughter"), and Miss Dale ("If Winter Comes"); with Miss May, Miss Newell and Miss Lee as consolation prize-winners.

Gentlemen: M. de Frene ("Hunchback of Notre Dame"), Mr. Kertch ("The Beloved Vagabond"), and Mr. Banfield ("The Covered Wagon"). Mr. W. Pardue, in a splendid "Robin Hood" impersonation, and Mr. Arbus received consolation gifts.

The prizes were presented by little Audrey, *Daily Mirror* beauty prize-winner.

Rex Davis and Cyril Smith were much in evidence in official capacities.

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producer to create studies of which Michael Angelo would be jealous if the exhibitors — these are the people who rent the pictures for exhibition at the kinemas—refuse to look at them. That is the reason why I address these few words to that particular section of the Trade. A long experience of the theatre has led me to believe that the public taste is not so low as the theatre manager believes, or pretends to believe. Good plays are seldom put on until after they have been refused by twenty managers. The rubbish which is produced has almost always been accepted at sight. The taste of the public is, on the whole, good; that of the theatre manager is atrocious. I believe the same to be true of the kinema public and the exhibitor.

Doing it Gently

I do not think that the producer who indulges in "arty" films is of much practical service to the community at the moment.

If I owned a picture palace at Hammersmith, at which the top price was two shillings and fourpence, and if anybody offered me a picture of which the scenario was by Mr. George Moore, with sub-titles by Mr. W. B. Yeats, costumes by Bakst, model-scenery by Mr. Gordon Craig, and music by Stravinsky — I should unhesitatingly turn it down. I should tell these great artists that they were running at full gallop before my patrons had learnt to creep.

But if I were offered a film of which the story was both stirring and coherent, the sub-titles inoffensive, the acting good, though executed by little-known players—in such a case I should book the film, provided it was a short one, and sandwich it amongst those absurdities in which American vamps, couched on leopard skins and drinking champagne, hiccup sentimentalities on the bosoms of escaped convicts. And I should increase the number of these good films as occasion offered and as far as my public would allow me. I should not turn them down, and I should not consciously and persistently debase, and do nothing but debase, my audiences for profit.

I have seen two films lately at which, were I an exhibitor, I should jump. One is a screen version of a story by Mr. W. W. Jacobs, called "Dixon's Return." This is done by an English firm. This is clean, wholesome, dramatic, and good fun. It is not released yet. The other is a French film called "The Three Masks"—a delightful setting of a grim, poignant and dramatic story. I understand that the exhibitors will not have this film, or at least that very few have booked it. I can only say that it interested, moved and excited me more than nine-tenths of the plays in the London theatre of to-day.

Kinema Club News

Annual General Meeting

LAST Sunday, George Ridgwell took the chair at the Annual General Meeting of the Club on the premises at 9, Great Newport Street, and a good attendance of members rallied.

The Hon. Treasurer, Mr. H. C. Wansborough, read the report and balance-sheet, which, if not wholly satisfactory, was better than the adverse conditions of the Industry might have justified. On the motion of A. Harding Steerman, seconded by Dorothy Fane, the adoption of the balance-sheet was unanimously carried.

Rex Davis quoted figures to show that the Entertainments Committee had, since its inception, been the means of handing £575 to the Club Funds, and of this the Saturday dances had meant a net profit of £186.

Mr. A. G. Granger was re-elected President; vice-presidents and two vice-chairmen were also appointed in Fred Groves and Frank A. Tilley; and H. C. Wansborough was re-elected hon. treasurer. Graham Davis was re-elected hon. solicitor.

George Ridgwell gave a sincere and optimistic speech on being re-elected chairman, and urged all members to preserve the good spirit in which the Club began.

A number of nominations for the various committees to be appointed by the Council, and for the Council itself, were read. A complete list of the new personnel will be shortly published in these columns.

The following tabulated amendments to the Rules were discussed at some length, but finally carried in their original form:

Rule V. (b) Par. 3 to read as follows:—

"Each member when elected shall be immediately notified by the Secretary and supplied with a copy of the Rules, together with a request for the first year's subscription, but he shall not use the Club until his subscription be paid."

Rule VIII. To insert the following as Clause F, and the subsequent clauses to be relettered g to n:—

"The subscription for Members whose permanent residence is more than 60 miles from the Club shall be £2 2s."

Rule VIII. (h) to be deleted and the following substituted:—

"A Member shall be notified that his subscription is due, and if the subscription be not paid within four weeks from its due date he shall be posted as a defaulter and shall cease to be a member of the Club, unless by resolution of the Council on satisfactory grounds further time for payment be given. Anyone thus ceasing to be a Member may be readmitted by resolution of the Council."

Kenneth Gordon, for the Kine-Cameramen's Society, thanked the Club for its accommodation for meetings during the year, and the meeting closed with a vote of thanks to the Chairman.

Recent billiard handicap heats results are: P. L. Mannock beat A. G. Kingston by 87; Bob Vallis beat Basil H. Saunders, after an exciting game, by 13.

Douglas Munro Dead

A Sound and Popular Artiste

IT was with a shock that we learned early this week of the death of Douglas Munro last Saturday. He was on tour in "Stop Flirting!" at Birmingham, in which he played the butler, Joseph. Although seriously ill with double pneumonia, he pluckily refused to "lay off," and was actually on the stage within two days of the end, collapsing at the end of the performance.



"Duggie" in "Fires of Fate" his last screen part but one

Thus passes away in harness one of the most experienced stage and screen players of recent years. "Duggie," as he was generally known, was accustomed to advertise himself as playing in his hundredth (or two hundredth) film, as the case may be. It may be doubted whether any man in this or any other country has

played in so many. But he was also a well-known stage actor, and long before the coming of the screen-play, had trodden the boards of most of the provincial and London theatres. His most famous performance was that of Spettigue in the original production of "Charley's Aunt," and throughout that farce's phenomenal run never missed a single performance. "Bootle's Baby" and "The New Boy" were other plays in which he was prominent.

He soon became recognised as a capable actor, and was for some years a member (in illustrious company) of the old London stock company at St. Margaret's, where his quaint personality had much scope. To enumerate his pictures would be impossible in our restricted space; but among a fine batch his work in "England's Menace" stands out in the memory. Every producer knew him, and there is hardly one who has not utilised him. Of more recent date are his parts in several George Clark pictures for Guy Newall, his dragoman in the current Gaumont release, "Fires of Fate," for Tom Terriss, and Uncle Jeremy in Frank Crane's "The Grass Orphan." This latter was surely his best work by far. His last film was the lately completed "Tons of Money," directed by Frank Crane, and soon to be shown. It seems only the other day that we were having a long chat with "Duggie" and Mary Brough on the St. Margaret's floor during this picture, comparing notes on the days of the past under the same roof.

His interest in sport was well known, and he was always an enthusiastic cricketer. His circle of personal friends in the profession and around his home at Twickenham was a very wide one, and they will all join with us in extending our deepest sympathy to Mrs. Munro and family in their loss. He may be regarded as one who carried on with the work he loved with conscientiousness to an extreme degree; for his end was undoubtedly hastened by his resolve to play in spite of being seriously ill.

Fine Operatic Concert

Last Sunday a splendid concert was held in the club, under the control of Forrester Harvey (in the chair), and Herbert Langley, and a crowded room was enthusiastic.

A remarkable muster of professional artistes included several prominent members of the British National Opera Company. The "turns" could not have been matched anywhere, and the Club cannot be sufficiently grateful for their kindness. They were Frank Mullings (who rose from bed to turn up), Herbert Langley, Tudor Davies, William Anderson, Cyril Clensy, Paul England, Arthur Chesney, Netta Underwood, and Albert Horton, with Harry Gibson and Leslie Havard as accompanists.

It was by common consent the finest concert yet held at 9, Great Newport Street, and a very special word of praise and thanks is due to Forrester Harvey and

Herbert Langley, without whom it could not have been.

Tuesday's Billiard Match

Next Tuesday, February 5, at 8.30 p.m., Captain A. Croneen, the well-known amateur, whose chances of winning this year's amateur championship are far from despicable, will play Geoffrey Benstead a special match of 500 up in the Club billiard room, Benstead receiving 100 start; after which Captain Croneen will give a short demonstration of fancy and massé strokes.

Lionelle Howard is playing heavy lead for Thomas Bentley in the second of the José Collins series of two-reelers at the B. and C. studios.

Roy Travers is playing for Maurice Elvey in "Henry, King of Navarre."

PULSE OF THE STUDIOS

Actual British Productions Summarised

FILM.	DIRECTOR.	STARS.	CAMERAMAN.	SCENARIST.	STAGE.
ANGLIA FILMS, LTD. —Faraday House, Charing Cross Road.					
"The Fair Maid of Pertn."	Edwin Greenwood.	Russell Thorndike, Sylvia Caine.	I. Roseman.	Eliot Stannard.	Completed.
ARTISTIC FILMS, LTD. —93-95, Wardour Street, W. 1. Gerrard 3210. Studio : Bushey.					
W. W. Jacobs' 2-reelers.	Manning Haynes.	Stock.	Frank Grainger.	Lydia Hayward.	Completed.
ASTRA-NATIONAL. —101 and 179, Wardour Street, W. 1. Studio : Alliance, St. Margaret's. 'Bus 33A, 37; frequent Waterloo trains.					
"Miriam Rozella."	Sidney Morgan.	Owen Nares.	W. Blakeley, S. J. Mumford.	Sidney Morgan.	Completed.
ATLAS BIOGRAPH. —58, Haymarket, S.W. 1.					
"The Rat."	Adrian Brunel.	Ivor Novello.			Scheduled.
B. & C. LTD. —Endell Street, W.C.2. Studio : Hoe Street, Walthamstow (Walthamstow 364 and 712).					
Pett Ridge 2-reelers. José Collins 2-reelers	Hugh Croisc. Thomas Bentley	— José Collins.	A. W. Kingston A. W. Kingston.	Eliot Stannard. Eliot Stannard.	Two completed. On fifth picture.
BERT WYNNE PRODUCTIONS. —Vernon House, Shaftesbury Avenue, W.C. 1.					
"The Vanity Mirror." "God's Prodigal."	Bert Wynne. Bert Wynne.	Flora le Breton, Gerald Ames.	— W. Blakeley, J. Parker.	— Louis Stevens.	Scheduled. Completed.
BERTRAM PHILLIPS. —Thornton House, Thornton Road, Clapham Park. Streatham 2652.					
"Why?"	Bertram Phillips.	Queenie Thomas, Betty Ross-Clarke.	P. B. Anthony.	Frank Miller.	Completed.
"Peg Woffington."	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.	Frank Miller.	Scheduled.
"Her Redemption"	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.	Frank Miller.	Assembling.
"Alley of Golden Hearts."	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.		Second week.
DAVIDSON. —Lea Bridge Road, E. 10. Walthamstow 634. 'Buses 35, 38; trams 81, 55, 57.					
"Eugene Aram."	Arthur Rooke.	Arthur Wontner, Bar- bara Hoffe	Leslie Eveleigh.	Kinchen Wood.	Assembling.
GAUMONT. —Lime Grove, Shepherd's Bush, W. 12. Hammersmith 2090. 'Buses 12, 17, and C.L.R. trains.					
"Claude Duval."	G. A. Cooper.	Nigel Barrie, Fay Compton.	Henry Harris.	Louis Stevens.	Seventeenth week.
"Hounded Down."	—	—	—	—	Scheduled.
"The Happy Ending."	—	—	—	—	Scheduled.
"What Money Can Buy."	—	—	—	—	Scheduled.
GEORGE CLARK PICTURES, LTD. —47, Berners Street, W. 1. Museum 3012. Studio : Beaconsfield, Bucks. Beaconsfield 183.					
"Diana of the Islands."	F. Martin Thornton.	Nigel Barrie, Phyllis Lytton.	Emile Lauste.		Completed.
"Conscripts of Misfortune."	F. Martin Thornton.	All-star.	Emile Lauste.		Completed.
GRAHAM CUTTS.					
"The White Shadow."	Graham Cutts.	Betty Compson.	Claude McDonnell.	A. J. Hitchcock.	Completed.
GILBERT AGENCY.					
Title unannounced.	Percy Nash.	Rex Davis.	Bert Ford.	—	Starting.
HEPWORTH PICTURE PLAYS. —Walton-on-Thames. Walton 16. Trains to Walton or Shepperton from Waterloo.					
"A Daughter in Revolt."	C. M. Hepworth.	Alma Taylor.	—	—	In progress.
IDEAL FILMS, LTD. —Boreham Wood, Elstree. Elstree 52. Trains from St. Paneras.					
"The Great Well."	Henry Kolker.	Thurston Hall, Seena Owen.	H. Wheddon.	—	Assembling
"Old Bill Through the Ages."	Thomas Bentley.	Syd. Walker.	H. Wheddon.	Captain Bairnsfather.	Completed.
"I Will Repay."	Henry Kolker.	Flora le Breton.	J. Rosenthal, jun.		Completed.
"The Typhoon."	Chas. Hutchison.	Chas. Hutchison.	H. Wheddon	Eliot Stannard.	Completed.
"Charley's Aunt."	Thomas Bentley	—	—	—	Scheduled
STOLL. —Temple Road, Cricklewood. Willesden 3293.					
"The Prehistoric Man."	A. E. Coleby.	George Robey,	D. P. Cooper.	Sinclair Hill.	Completed.
"Henry, King of Navarre."	Maurice Elvey.	Matheson Lang, Gladys Jennings.	J. J. Cox.	Isabel Johnston	Third week.

PULSE OF THE STUDIOS—(Continued)

FILM.	DIRECTOR.	STARS.	CAMERAMAN.	SCENARIST.	STAGE.
"The Tower of London."	Maurice Elvey.	Matheson Lang.	—	—	Scheduled.
"The Wolf."	Maurice Elvey.	Matheson Lang.	—	Leslie H. Gordon.	Scheduled.
"The Beggar's Opera."	Maurice Elvey.	—	—	—	Scheduled.
"The Great Prince Shan."	A. E. Coleby.	Sessue Hayakawa	D. P. Cooper.	Sinclair Hill.	Fourth week.
"Miranda of the Balcony."	Maurice Elvey	Matheson Lang	J. J. Cox.	—	Fourth week.
"The Yu Sen's Devotion."	A. E. Coleby.	Sessue Hayakawa,	D. P. Cooper,	—	Starting
WALLS & HENSON.					
"Tons of Money."	Frank Crane.	Leslie Henson, Flora le Breton.	Bert Cann.	Tom Webster.	Completed.
WALTER WEST.—Princes Studios Kew Bridge. Chiswick 574.					
"The Stirrup Cup Sensation"	Walter West	Violet Hopson.	G. Toni	J. Bertram Brown.	Second week.
WELSH PEARSON.—41, Craven Park, N.W. 10; and 3-6, Rupert Street, W. 1.					
Title Undecided	George Pearson.	Betty Balfour.	Perey Strong.	—	Scheduled.

Where They Are—and What They Are Doing

Julie Kean has gone on a South African tour with Maurice Muscovitch.

Arthur Barnes has left Graham-Wilcox Productions.

Dorothy Fane is going on tour with Phyllis Dare from Monday next.

Florence Maude Wulff has been at work in "Henry, King of Navarre," for Maurice Elvey at Stoll's.

Pauline Johnson has been playing in a two-reel Pett Ridge comedy at the B. and C. studios.

Wallace Bosco has been at work in "Henry, King of Navarre" at Stoll's.

Olive Sloane is playing in "The Camel's Back" at the Playhouse.

J. G. Kelly is assistant to Walter West in "The Stirrup Cup Sensation."

Donald Searle has completed his part of Slightly in the revival of "Peter Pan."

Lewis Gilbert has been at work in the José Collins two-reelers at the B. and C.

Pollie Emery is at work in "Alley of Golden Hearts" for Bertram Phillips.

Eve Belcham has been playing at Stoll's for Maurice Elvey in "Henry, King of Navarre."

Cyril Percival is going on tour shortly.

Ernest Wallace has been playing for Maurice Elvey in "Henry, King of Navarre."

Jack Hobbs is at the Playhouse, playing in "The Camel's Back."

Ivy Duke returns from France this week-end to begin interior scenes of "The Great Prince Shan" at the Stoll studios.

The Editor will be glad to insert particulars at any time of the professional activities of our readers.

Mary Brough is playing for Bertram Phillips.

Arthur Rooke is busy on the editing of "Eugene Aram" (Granger-Davidson).

John Valentine, engaged through Bramlin's, has been at work at the B. and C. for Thomas Bentley.

Sydney Seaward is at the Aldwych Theatre in "It Pays to Advertise."

Sydney Fairbrother is in the cast of "Love Will Find a Way," at the Kingsway Theatre

Billy Ewins, Rolf Leslie, L. Watts-Phillips and William Brandon have been busy this week on the interior scenes of "Henry, King of Navarre" for Maurice Elvey at the Cricklewood studios.

Cecil Mannering opens in "The Lure" in the West End on February 11.

Eric Lugg is playing at Croydon next week in "Leather Face."

Dorothy Harris has concluded a part with the B. and C.

Napier Barrie, Violet Stanborough, and Frank Perfitt are at work for Bertram Phillips in "Alley of Golden Hearts" at Thornton House studios.

Myrtle Peter has been playing for Thomas Bentley.

Judd Green has a part in "Alley of Golden Hearts" for Bertram Phillips.

Lena Ashwell Complains

Speaking on the subject, "Is the Theatre a Luxury?" at the fortnightly luncheon of the Liberal Club, Miss Lena Ashwell said that the nation by its attitude replied to the question in the affirmative. England could devote palatial buildings to the housing of thousands of specimens of insects and pictures, but ignored the positive necessity of a national theatre. Our workers had a painfully narrow, sordid, mental existence, their only recreation apparently being the discussion of their grievances and sorrows. True, they had their football notes, racing news, tit-bits from the divorce courts, murder stories and the kinema. With regard to the last-mentioned, her complaint was not against the kinema itself, but that our population was forced to watch pictures abounding in the animalism and lack of refinement. The villain in such films was invariably an employer of labour, and the heroine a wretched, spineless creature; rarely was there a film where a worker was the villain. All such pictures fostered class hatred. The kinema had a hold of the wrong end of the stick. Art in England pandered to the C 3.

It is some consolation to know that the theatre is much in the same boat as the kinema. But surely, Miss Ashwell, there are screen villains who are not employers! And are people really forced to see bad pictures?

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CATALOGUES ON APPLICATION

Faculty of Arts Reception

British Pictures Praised and Damned

ON Friday last a reception was held by the Kinema Group of the Faculty of Arts at the Faculty's headquarters in John Street. Dr. Chatterton was in the chair and the subject down for discussion was the merits of the program at the St. James' Picture Palace the previous Sunday.

Dr. Chatterton, at the request of Mr. O'Neil, opened the discussion by giving a brief outline of his views on the matter. He didn't like "The Cuckoo's Life" because he thought the subject horrible, namely, the hoodwinking of the innocent birds by the cuckoo and the ultimate death of the offspring of the former. This was the opinion generally expressed by the speakers who followed, with the exception of Mrs. Watson, who, as she said, being a feminist, admired the sagacity of the cuckoo and its care for its young. Dr. Chatterton complimented Mr. Manning Haynes on his production, and liked "Love, Life and Laughter" immensely. He thought it a wonderful film.

Mr. O'Neil was next to rise. He prefaced his remarks by comparing the age of the film with that of the stage. He invited his audience to consider for an instant what their opinion of the stage as an art would be if they were to judge almost the first stage production with modern conditions of production in their mind. He thought that, allowing for the discrepancy in age, the film was of a very high standard of art in comparison with the stage. Several of the speakers who followed accused Mr. O'Neil of being too modest when discussing the film as an art.

Mr. O'Neil then raised the question of continuity in "Love, Life and Laughter." Mr. Pearson apparently didn't believe in continuity, but preferred to traverse life in the film story by jumping from one stepping-stone of emotion to another, yet in his, the speaker's, opinion the continuity in "Love, Life and Laughter" was perfect. This contention was strongly upheld by Mr. Manning Haynes, who rose later to speak.

Mrs. Watson considered the program was excellent. She did not think that Betty Balfour should be damned with faint praise by being called a kinema star. She was, Mrs. Watson contended, a genius who had created in her rôles London as we know it; she was in fact the spirit of London.

One felt rather sorry for Mr. Manning Haynes who had come to the meeting under quite a false impression! He however, with good humour, rose to the occasion and gave some interesting side-lights on collaboration with Mr. W. W. Jacobs. "The three of us, Mr. Jacobs, Miss Lydia Hayward and myself," he said, "always discuss the story before we do anything else"; and then amid much laughter Mr. Haynes added, "We never agree and Mr. Jacobs always declares it will be rotten."

Mr. Furst gave the lead to a discussion which followed. He was very struck with "Love, Life and Laughter," he said, but he regretted the American atmosphere

that had crept into some of the scenes, namely, the hankering after large crowds. In the speaker's opinion the most glaring instance, in an otherwise excellent film, were the jazz party and the supper party. Half a dozen people, Mr. Furst thought, would have been sufficient. These were mentioned more as a demonstration than a complaint, he pointed out, but feared that such scenes showed a tendency to get effect by false stimulation. He further regretted that picture composition was not taken more into account. The scene in the doss-house, however, was, in Mr. Furst's opinion, really artistic in its conception and execution, and from the point of view of composition excellent. During a brief discussion that followed, it was pointed out by one present that the most poignant scenes of emotion that can be witnessed are those depicting what might have been.

In consideration of a remark made by the chairman to the effect that, he, for one, would like to have had some enlightenment on the production question from a producer competent to speak, and he felt sure that many present were of the same mind; Mr. Manning Haynes again rose and gave some very interesting and enlightening information on production and the difficulties attached to it. He pointed out that picture composition as desired by that gentleman would be very difficult to get under certain conditions owing to the question of focus. It would entail, Mr. Haynes pointed out, minute rehearsal of action which when put into practice would undoubtedly affect the production from the financial point of view by the increased labour and time entailed. Mr. Pearson was undoubtedly influenced, in the opinion of the speaker, by matters financial when he introduced scenes such as the supper party into "Love, Life and Laughter." Mr. Haynes pointed out that one had to consider one's market. Passing to the question of the happy ending, the speaker informed his audience that he had made two endings to "The Monkey's Paw," and that out of thirteen hundred theatres to book the film only two showed the artistic and sad ending.

It fell to the lot of Mr. Wulmark to score the vitriolic honours of the evening. With lowering brow he rose to his feet, and then he hurled it at his audience. "Love, Life and Laughter" was nothing but a bit of every American film that had ever been seen. No one was going to tell him that Mary Pickford was an artiste. Why, she couldn't speak a dramatic line in a dramatic way if she tried; grimacing was all that she was capable of. George Pearson wasn't a producer. What we wanted was artistic men who understood production, who were artistes themselves. Phrase tumbled over phrase in such quick succession that one would need be a super-man to give them in their correct sequence. But dimly it was borne upon one that we are trying to imitate the Americans; that the Americans are no good and that we can never expect to equal their best work. That we shall never do any good until we sit down and

consider the question of production seriously. Art and realism were the great stumbling-blocks. There was not a shadow of doubt that Mr. Wulmark was an ardent supporter of art versus realism. He could not reconcile the two. The musician, he said, played on the piano and the listener heard the roar of the sea, the babble of the brook, or the song of the birds, but none were present but the musician. That was art as against realism. Mr. Wulmark, it should be noted, is a musician! One couldn't help thinking that what Mr. Wulmark really wanted to say was: "Give us a central idea, something to feed our imagination on. Make us experience emotions. Never mind how you do it, don't worry about exactitudes as long as you obtain results. What does it matter if your room isn't a room as long as we feel it as?"

It was so unfortunate for Mr. Wulmark that "Love, Life and Laughter," which supplies so many of his requirements, should have been down for discussion. For this detracted the value from many of the points Mr. Wulmark wished to and was determined to make. One is quite ready to agree that realism alone is not art. "Art is a thing well done" was the non-committal dictum of Mr. Wulmark.

Mr. George Bellamy took up the argument when Mr. Wulmark had resumed his seat. Mr. Bellamy warned his audience that he would probably wander off the track altogether. England, he declared, had produced some of the finest artistes in the world, and to-day they were better than the Americans. His authority for this statement was the late George Loane Tucker, whom no one would doubt was a great artiste and an Englishman. The weakest point in our actors were our juveniles. America had us beaten there, but in spite of this, given a fair chance, England could and would produce finer pictures than the Americans. As an instance of being too artistic, Mr. Bellamy quoted a case in which he himself as producer was concerned. He had produced a film with the very lurid title "The Guilty Mother." A highly artistic renter changed the title to "The Quicksands," and the North country audience were unable to see any quicksands, so they said!

The discussion closed with a well-timed little speech by a gentleman who claimed not to be connected with the production, though he had something to do with films. The speaker pleaded for the sad ending when such was the only logical and artistic one. The public, he declared, had given a very decided opinion on this matter to a friend of his who had got a vote on the ending of "Love, Life and Laughter"; they nearly all wanted it to end with the death of the boy. Several present were not of the opinion that the ending should have been different in the case of this film, but the speaker held to his opinion.

The meeting was then closed with a vote of thanks to the various speakers.

G. F. B.

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Vol. III. No. 141

Saturday, February 16, 1924

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No Privilege for Incompetents

THE latest expert zoological opinion tells us that the ostrich, contrary to current belief, does not possess the habit of hiding from danger by burying its head in the sand. We are sorry that this exploded fallacy deprives us of one of the pleasantest metaphors in our language. Had it not been shattered, we should have applied it to those members of the Industry who think that all will be well if the Industry can only secure some really tangible safeguard which will furnish a ready-made outlet for every British picture that may be made. We have never believed this. There are, frankly, picture-makers in our midst who ought to be out of the business; and we should be sorry to think that any stabilisation of the Industry would give them a firmer foothold.

* * *

Bolstering Bad Pictures

IN fact, we will go further and declare that one of the principal reasons why we want the Industry firmly established is to foster a healthy competition which will lead to the elimination of our incompetents. The "wash-out" producer, the star in eclipse, and the soulless "boss," are an incubus and a blot on the Industry's advancement; and if they think that their status is to be enhanced, they are under a woeful misapprehension. There are far too many bad British pictures. Our output is so restricted that we cannot afford, as the Americans can, to make a single indifferent production. The injudicious showing of inferior films in the Film Weeks has done much mischief in prejudicing many otherwise unbiased persons; and it cannot be too plainly understood that the Film Weeks and the League's propaganda are not in existence in order to foist upon the public, either now or in the future, pictures that are bad or even mediocre.

Not all Money

LAST week at the Stoll Picture Theatre Club, Holford Knight, K.C., said a few things with which we disagree; but he is decidedly right in maintaining, above all, that our pictures must be good. It is true that our disadvantages are such as call for official remedy; but even without such remedy there is no excuse for the many lapses in quality which occur. It is not entirely a question of money. The story and scenario are the least expensive sides of production, and the most neglected by British producers. It does not cost much to have sub-titles properly spelt and punctuated. Yet these things are glossed over in a way which simply illustrates the primitive and ignorant mentality of those who, being in control, over-ride even the clever people working under them. In the past twelve months we have not seen more than a dozen British pictures (counting two reels) in which the spelling, punctuation, and grammar of the titles were irreproachable. Something is surely wrong when the odds against a British picture being impeccable in this important respect are eight to one? Is correctness so expensive?

* * *

Sheep and Goats

OUR pictures are improving in other directions by leaps and bounds, and in view of the activities in our midst of at least half a dozen sincere, creative and cultivated producers at the present moment, it is a great pity to see money spent (and often wasted) upon work which is more or less contemptible. It is perfectly true to say that pictures must be good. Marketing conditions should be reformed; but we predict that if and when our studios multiply their output, several producers and firms will find themselves where they belong—out in the cold.

* * *

Praise and Blame

WE are not hurling any general accusation against the British studio world, for it can easily be shown that the policy of this organ is one of eagerness to recognise any and every example of good work in every direction. That there is more praise than blame in our reviews is a matter of reference. For this reason, we protest elsewhere in this issue against the attitude taken up by the *Manchester Guardian*. It is always desirable that the good points of pictures should be mentioned and not glossed over; and without captiousness, that mistakes of any seriousness should also be mentioned. Occasionally we, unlike certain critics, actually attempt to be constructive. But to praise an indifferent picture because it happens to be British seems to us to be doing the Industry the

worst possible service; and is one of those things, like the mutual back-scratching of producer and renter, which leads to a fool's Paradise of ultimate disillusion.

* * *

Inexcusable Defects

AS was pointed out very ably in these pages last week by Walter Niebuhr, the shortcomings of British pictures should not be forgotten when considering the obstacles in the way of their world market—or, for that matter, of the home market. Many of our productions have contained faults which are not to be condoned by any plea of limited expenditure—faults of story, scenario and editing. The moral of it all is that we must use the best brains. There are many indications, indeed, that we are realising this; and the most important sign of all is the tremendously favourable reception which the public, during the present Film Weeks, are according our best pictures. Above all, let us avoid unreasonable anti-American bitterness.

* * *

Stars' Theatre Visits

THE emphatic success of the Film Week in London has been aided to some degree by the appearances in various parts of the metropolis and environs of a number of famous British players. Some very telling speeches have been made, and in practically every case the managements have helped matters splendidly by the excellent arrangements and courteous treatment of the artistes, who have felt that the occasions have been well worth while. We know of one instance, however, where a very famous star and producer, cancelling other arrangements to fulfil a promise to appear in the West End, arrived to find the manager of the hall out, and no one present with any idea of what was to be done. This sort of thing is discouraging and annoying, and it is small wonder that the two arrivals preferred not to appear. Fortunately, it is an exception, and should remain so.

* * *

Costs and Rentals

THE only thing that now remains is for the cost of the British pictures to the exhibitor to be put on a level of the American." Thus the *Star*. The position is that, owing to conditions, we have to charge more rental for a picture which may only have cost one-twentieth of the American. The American market has to be won to get the rental down. But to get the American market we must make pictures they like; and the *Daily News* says that to beat American competition, we must forget American methods! It is all very confusing. No wonder a set policy for our producers is difficult.

HIGH LIGHTS

News and Views of British Film-land

Anglia Films have secured the world's screen rights of J. C. Snaith's story, "The Van Roon," which ran for many weeks in the American *Saturday Evening Post* as a serial. Since its acquisition Edwin Greenwood has had a big offer for repurchase, but it will be the next subject to be directed by him.

"The Fair Maid of Perth," now completed, will not have an immediate Trade show, but is to be held for a month or two in order to avoid too close a release proximity to other similar costume subjects. Meanwhile some special music for its accompaniment is being written.

Greenwood, like other directors, has been disappointed in the past by losing good artistes, and Anglia have therefore signed up, on good contracts, Russell Thorndike and Sylvia Caine, together with I. Roseman, his capable cameraman, and Bobbie Harwood, assistant director. I hear that Archibald Nettlefold is regarded as a great find as the result of his performance of Caigdaillie in "The Fair Maid of Perth."

George Pearson begins work at the Famous Players-Lasky studios, Islington, next week. The subject of this new Betty Balfour picture is not yet disclosed, but it is understood to be a departure from previous stories. R. J. Cullen is Pearson's assistant, and the photography is under the control of Percy Strong.

Three months' hard work have been spent upon "Eugene Aram," the newly completed Granger-Davidson picture directed by Arthur Rooke, and it is evident that this subject has been made upon a more ambitious scale than most of its excellent predecessors from the Lea Bridge Road studios. Lord Lytton's novel is the basis of the scenario, and as such has plenty of dramatic material of the full-blooded kind, and some five spectacles. Each of the seven big parts has been filled by an artiste of established reputation. Arthur Wontner appears in the title rôle, and other stars appearing are Barbara Hoffe, Mary Odette, A. Bromley Davenport, C. V. France, James Carew and Walter Tennyson.

Clive Brook had a busy time last week. With Graham Cutts he made several personal appearances at theatres in and around London, and delivered one or two excellent little speeches in conjunction with the presentation of "Woman to Woman." At the Shepherd's Bush Pavilion and the Victoria, Hoe Street, Walthamstow, in particular, the reception accorded to both Brook and Cutts was most heartening. His other activity was in connection with more than one offer he received; and he finally accepted a contract to play immediately for Arthur Rooke in the new Granger-Davidson production, and left for Italy early this week.

"The Wine of Life" is the title of the new picture now starting under the direction of Arthur Rooke. This Granger-Davidson subject is from a novel by Maud Annesley, and the strong cast is headed by Clive Brook, who makes his first picture under the Davidson banner. The leading lady is a discovery, Betty Carter, and Gertrude Sterroll is also among the principals. The whole party, including I. B. Davidson himself and Leslie Eveleigh, the cameraman, left London early this week *en route* for Nice and Italy, where exteriors have by now begun.

It is good to learn of a British player making good in America, and our readers will all join in our congratulations to Lawford Davidson, who sailed for the States just before Christmas. He has just signed a contract to play heavy lead opposite Betty Compson in the first of the Alan Crosland productions to be released through Hodgkinson, and is already at work on location in Miami, Florida.

It is understood that within the next month Ideal will Trade show two important British productions which have been eagerly awaited. The first is "Old Bill Through the Ages," which Thomas Bentley has directed, based upon the Bairnsfather comedy creation. The other is a picture-play completed by Henry Edwards for Hepworth, and is "The World of Wonderful Reality," by E. Temple Thurston, the famous author of "The City of Beautiful Nonsense," to which it is, in fact, a sequel.

We shall soon have an opportunity of seeing the first pictures to be made by the new colour process invented by Claude Friese-Greene. Spectrum Films announce, through their production manager Felix Orman, that a program of the new pictures will be presented in about three weeks' time in the West End. Included among them will be Felix Orman's own little fantasy, "Moonbeam Magic."

The announcement that Herbert Wilcox has secured the subject of "Decameron Nights" for a big figure "in the face of fierce American competition" is interesting. I doubt, however, the statement that "ever since its Drury Lane run it has been regarded as the greatest subject available for the screen," because, to my knowledge, such was not the opinion of the studio world a few months ago. In fact, when one comes to examine the matter, the story material of the original Boccaccio is naturally free from copyright; and it therefore follows that what Graham Wilcox has chiefly acquired are simply the two words which formed the title of the Drury Lane adaptation.

It is understood that Herbert Wilcox will go to Italy this summer, and will personally direct the production on a big scale in the original atmosphere. The leading players, we are informed, will all be taken from the West End stage, except the heroine, Perdita. For this rôle an American star will be imported. I sincerely hope, however, that one or two British film players will get a look in when the time comes for casting this British production! The whole of the original Drury Lane costumes have also been purchased.

Among the well-known British players who have done fine work for the Industry (and the exhibitor) by making personal appearances during the past week or two must be mentioned Clive Brook, Florence Turner, Fred Wright, Stewart Rome, John Stuart, Queenie Thomas, Marjorie Benson, Guy Newall, Warwick Ward, Arthur Waleott, Marjorie Hume and Rex Davis. Without exception, they have all had wonderful receptions, and are to be congratulated upon the many telling speeches they have made.

CALLOUS COUPLETS

The movie-villain said, "See here, I've got to get the atmosphere; My wife, I think, I'd like to murder." He throttled her. You should have heard her!

I was glad to learn from a prominent member of the Hepworth staff this week that "Comin' Thro' the Rye" is doing fine business at the Scala. Royalty and Parliament have repeatedly patronised this charming quiet picture. Incidentally, I must commend the excellent publicity which has helped to put the picture over. On Wednesday week, the 27th, a special matinée will be given on Ellen Terry's birthday in aid of the Ellen Terry Homes for the Blind.

An article on the Women's Page of the *Daily Express* on Tuesday is headed "New Opportunities for Film Acting." It recommends stage-school training followed by a letter to every British producer, asking for crowd work. This is referred to as casual work at "ten shillings a day." "To get started with a famous film company," we are told, "is half the battle." How true this is! We do not quarrel with the advice, although this is hardly the time to encourage large numbers of newcomers, especially for crowd work at less than half the standard rate. We certainly do protest against the assumption that "increased demand for British pictures makes kinema acting a less crowded career." It might; but at present 80 per cent. of the existing studio world are unemployed.

Curiously enough, the *Daily Express's* own G. A. Atkinson gave the other day a graphic (and not very overdrawn) pen-picture of a vendor of bootlaces who found film-acting less lucrative. Something doesn't fit somewhere! Can there be some inspiration behind the new blood wanted—at ten shillings a day? One never knows.

It is good news to learn that another British star is at work in the States. I refer to Joan Morgan, who, after being on American soil for little over a month, is playing in a production for Associated Exhibitors.

On the 29th inst. a Leap Year Carnival is to be held in aid of the West London Hospital at the Holland Park Rink, and many film stars will be in evidence, including Henry Edwards, Chrissie White, Violet Hopson (who will present prizes), Nigel Barrie, Queenie Thomas and Victor McLaglen. Some diverting "stunts" are promised. Tickets are 3s. 6d. each.

BASIL H. SAUNDERS



Basil H. Saunders, who specialises in character and heavy parts, is now being seen in "Indian Love Lyrics" (Stoll), in which he plays the Slave of the Ring. Address: Kinema Club, 9, Great Newport St., W.C.2.

Details of the activities of G. B. Samuelson are now to hand. He arrived in Montreal, for a stay of some months, about a fortnight ago, and proceeded to Niagara Falls for some special scenes for a new picture, "Unwanted." His intention was then to proceed to Florida for some scenes for another production which will be called "Floridora." I learn also that the cast is a mixed one, but includes two well-known British players in C. Aubrey Smith (who is just back in London), and Francis Lister. "G. B." himself will be back in England in about a week from now.

Which reminds me that Canada, not content with rechristening "The Wandering Jew" to "The Passionate Christian," has described the picture as a Samuelson production!

Mrs. M. A. Wetherell, who accompanied her husband on the Livingstone Film Expedition, has just returned to England and will give her experiences at an "At Home," arranged by Mr. John Murray, C.V.O., next Tuesday.

It is all very well to be told we must remain "English, quite English," if we are to get a world market. Yet "Woman to Woman" has been subjected at its exhibition in Chicago City lately to some changes in sub-titling which transformed the English soldier into an American, and pervaded the whole action with an American atmosphere. Over here we never do

this sort of thing! The American army, often seen on our screens, is never camouflaged.

By the way, "Woman to Woman" is running as a serial in the *Daily Express*. Surely it is very odd that no "tie-up" reference to the most popular British picture of the moment accompanies the publication of Michael Morton's story? Or is there a reason?

A film of the deathless Zeebrugge exploit in 1918 is being made under the skilled supervision of Captain Candy, R.N. The Admiralty, recognising the importance attaching to fidelity of representation, is affording the producer all possible assistance in his work, which, it is hoped, will be completed before the Wembley Exhibition closes.

I hear that the big sale of the American rights of "Southern Love" to Al. H. Woods were negotiated through that well-known firm of literary agents, Hughes Massie and Co.

The multitudinous friends of that extremely capable star and charmingly magnetic personality, Mlle. Valia, will learn with interest—not untinged with regret—that she is engaged to be married, and that the ceremony will probably take place in April. The regret will be caused by her avowed intention of quitting the screen with her marriage. Valia has no illusions respecting the lure of the screen and believes wholeheartedly in the joys of domesticity. At present this able actress (who, as our readers are aware, is a Russian by birth) is busy at the Stoll studios in two leading parts—the heroine of "Miranda of the Balcony," opposite Matheson Lang, and Naida in "The Great Prince Shan," opposite Sessue Hayakawa. In the name of the British studio world I congratulate her—and also the fortunate gentleman.

Eliot Stannard, whose fecundity as a script-writer is a by-word, has written a dramatic version of "The Audacious Mr. Squire" for early presentation at the Criterion Theatre, thus reversing for once the usual order of things.

Yesterday a big audience hailed "The White Shadow" at the New Oxford as a worthy successor to "Woman to Woman." A full review of this Graham Cutts' subject, with Betty Compson and Clive Brook, will appear next week.

megaphone

There is an Absurd Rumour—

That Nigel Barrie is jealous of Tom Mix.

That yet another British producing firm will start operations one of these days, or perhaps even sooner.

That two hairbrushes in the Kinema Club were stolen by rats.

That an All-American Film Week is being held in the States.

That Clive Brook disapproves of public comparisons with Rudolph Valentino.

That one or two stars, encouraged by the success of their public appearances lately, want to enter Parliament.

That a certain producer keeps his artistes waiting longer for their salaries than is really necessary.

That something must have annoyed the *Referee* representative at the Carnival.

That a leading player in a British picture was sent a couple of Trade show tickets.

That the Labour Government doesn't believe in too many titles.

That people are beginning to take THE MOTION PICTURE STUDIO seriously.

That cameramen play billiards to practise three-quarter shots.

That Joe Grossman is learning Japanese.

Can you Afford to miss

'The Motion Picture Studio'?

IT is obtainable at a limited number of newsagencies, and may of course always be ordered; but why not become a subscriber?

For the ridiculous sum of 2/6 it is sent post free to any address in the kingdom for 3 months; 6 months, 5/-; one year, 10/-.

It is the only organ devoted to the interests of British picture-making, and is to be found in every British studio.

Don't think it over, but do it now. Send a remittance to 93, Long Acre, W.C.2.

Screen Values

Measuring up the Week's Product

"The Shadow of the Mosque"

BUTCHER—Adapted by Helen Stanton from the novel by Maurice McDougall—Directed by W. Richard Hall—Leading Players: Stewart Rome, Mary Odette.

IT is becoming more and more difficult to decide what is and what is not a British picture, but as this subject has two of our stars and is native in its conception, it may fairly be classed as such, although the fact that it was made in a German (not, as has been curiously reported, a Danish) studio and surroundings with German players and directed by an American makes it quite cosmopolitan.

The story is laid in Mesopotamia, and this setting is very well depicted. Its narrative centres around Captain Richard Galt, a British political agent, who is out to reform a purely military control. The sheik sees his power diminishing, and kidnaps the daughter of a blind beggar. The girl has refused to enter his harem, and escapes. Sheltered by Galt, who exposes himself to condemnation, she braves with him the perils of an Arab revolt, but troops arrive in time, the sheik is killed, and the girl revealed as a white girl whose father died in the desert years before.

The theme lends itself to brisk action, and pictorial effects. Some very fine exterior Arab town sets are more convincing than any we have seen. The mob scenes are splendid. As a story, it deserved a rather better scenario, and irrelevances

hamper its grip; but it is fairly smooth, though overburdened with far too many sub-titles, containing a number of errors, especially of the use of the word "sahib" and "effendi" by Arabs and Ghurkas indiscriminately. A little more accuracy of this kind is expected by British audiences.

However, the direction of the scenes is commendable and the matching of the shots excellent. The romantic character of the story is well brought out by the realistic Oriental atmosphere in the market, desert and bazaar settings.

The plot is never too obvious, and is fairly fresh, except for the hackneyed idea of the Arab girl who is really white by birth. The sheltering of an Arab girl in the house of a British political officer, however, is most improbable.

The players are very good. Stewart Rome dominates, and in a very sound and very British conception of Galt carries most of the story on his capable shoulders with a strength that is never overdone. Mary Odette, veiled for the first reel or two, gets the most out of a plaintive part, and Edmund Trew and L. Anderson, names that are unfamiliar, ably fill other rôles.

The photography is very good, especially in the groupings.

Summary

DIRECTION: Very good.

STORY AND SCENARIO: Fairly good, but with blemishes.

ACTING: Excellent.

INTERIORS: Good.

EXTERIORS: Splendidly devised.

PHOTOGRAPHY: Excellent.

HAYAKAWA AT CRICKLEWOOD



Between shots of "The Great Prince Shan": D. P. Cooper, J. Grossman, A. E. Coleby, Sessue Hayakawa and Jeffrey Bernerd.

Sessue Hayakawa on the Set

Coleby and the Great Prince Shan Select Sons of Nippon



For once in a way it was not easy to get past the barrier at the entrance to the Cricklewood studios. I was tersely told that only *real* Japanese actors were required, and that in any case my make-up was unconvincing. Besides, whoever saw a native of Japan as big as my cartoonist?

Misapprehensions had to be dispelled, and after I had explained that we were *not* actors after an engagement as Japanese characters in "The Great Prince Shan," we were permitted to make our way to the scene of the shooting. As we went off I was dimly conscious of one or two actors vainly endeavouring to gain admittance on the spurious plea that they were members of the Press. Such are the depths to which humanity will descend!

Where the lights were brightest I discovered a cluster of celebrities at work upon the subject of "The Great Prince Shan." The central figure was the impressive Sessue Hayakawa himself, unmistakable in figure and features, but made-up with a pinkish tinge which struck me as curious. His dressing-gown aroused my

envy, and not even Eille Norwood was ever garbed so strikingly.

A group of dapper and spruce natives of Japan were being examined and tested by A. E. Coleby, Sessue himself, and D. P. Cooper, who is an expert on colour values. A selection had to be made, I learned from Joe Grossman; and the choice was a difficult one. After the least saffron of the candidates (and one or two representatives of the Trade Press who were roped in by accident) had been rejected, the necessary number were put through their paces—about a dozen in all—while my cartoonist, absently humming snatches from *The Mikado*, discovered the great truth that only with difficulty are natives of Japan to be drawn.

The handsome set represented the Prince Shan's apartment in a villa in the South of France. I have never entered such a dwelling personally, and can therefore safely vouch for its fidelity to real life. Mr. Coleby's cat-like tread fascinated me as he spoke to various spectators, among whom was a fascinating little Japanese lady whom I recognised as Tsuru Aoki. Ivy Duke, in mufti, was also present.

Fred Raynham looked agreeably sinister. He is engaged on an important role; but the engagement that I learned for the first time was that of Mlle Valia, who surprised me with the news that she was to be married before long, and would then retire (more's the pity!) from the British screen.

Hayakawa has the remarkable faculty of getting over sentiment and expression with the minimum of facial movement; and I have always regarded him as the supreme exponent of the economy of motion. Yet it is not immobility, being entirely opposite to the woodenness of—of—well, never mind. Sessue's face is always moving, but always with a subtlety that is all the more effective because it is restrained. Watching him at work is sufficient to convince one of this, and of the value of "thinking the part," which is, of course, the real basis of all effective facial emotion.

Such is the evident collaboration between star and director that the picture might be described in a main title as having been produced by A. E. Kawa and Sessue Hayacoleby, with D. P. Cooper's camera co-operation.

An Invaluable Book of Reference

F. A. Talbot's Comprehensive and Fascinating Work on the Industry

Moving Pictures: How they are made and Worked. By Frederick A. Talbot, author of "Practical Cinematography," etc., etc. Entirely rewritten and illustrated. William Heinemann, Ltd. 10s. 6d. net.

THE story of the birth and sudden development of the motion picture, in the form as we know it, is more than a bald chronicle of accumulated research and experiment. It is a breathless romance, as dramatic as any effort of fiction. One of the incidental children of the moving photograph has been the scenario of the photoplay. Tense and thrilling as many scenarios are, few of them are more charged with "story value" than the record of the genesis of motion picture making itself. Mr. Talbot, an English chronicler, has covered much ground in that stout volume, and covered it well. Its readability is much enhanced by his appreciation of these facts and his consequent treatment of them.

For example, what could be more enthralling than the events which led to the devising by Robert W. Paul of the mechanism of projection? Paul had taken legitimate advantage of T. A. Edison's curious neglect in patenting the Kinetoscope by making and distributing that ingenious glorified peep-show apparatus in Britain. His business grew until American efforts to crush it by cornering the available films threatened its extinction, and the reversion to the Americans of its monopoly. Spurred by circumstances, Paul's inventive genius became active. Who knows whether it would have borne fruit so soon without the stress of commercial struggle? He concentrated upon his dream—that instead of one person at a time seeing a ribbon of celluloid, some device might be made whereby hundreds of people might be able to witness the same subject simultaneously. Inspired by a rapid printing mechanism of Birt Acres, he toiled and thought. The culmination is best told in Mr. Talbot's words.

"It was about three o'clock in the morning, in the early months of 1895, at which hour even the City of London is somewhat restful, that the quietness of Hatton Garden was rudely disturbed by frantic cheering, yells and prolonged loud shouting. The police rushed hurriedly to the building whence the noise proceeded, only to find Paul and his colleagues in their workshops, giving free rein to whole-hearted exuberance of triumph. The work of the first commercially successful British motion-picture camera had emerged from an exacting test without the slightest halt or fault. The police, somewhat ruffled, were half disposed to upbraid the noisy enthusiasts, but they were invited to 'wait just a minute'! The film, forty feet in length, was shown for their special edification, the size of the picture upon the screen being about seven feet. The uninvited visitors could scarcely believe their own eyes, but they regarded the amazing spec-

tacle as being ample compensation for their breathless haste and wasted journey. They had the further satisfaction of knowing they were the first members of the public to see moving pictures thrown upon the screen, because Paul, by this demonstration, accomplished a dual achievement—produced the first British camera for photographing, and therewith demonstrated the practicability of enabling a concourse of people to view the pictures simultaneously."

We are accustomed to regard picture production as the joint effort of many minds. Still more true is this of the invention of cinematography. Mr. Talbot does not omit full credit to the late Friese-Greene, T. A. Edison, the Lumière brothers, Eastman and the numerous brilliant men who, both before and after their efforts, contributed so much that has been proved to be in each case essential. It is fascinating to learn of the monstrous assumption of an American trust, the smashing of which was largely due to Adolf Zukor; the primitive efforts at production, and the imagination which has

It is a pity that the *Referee* representative at the Kinema Club Carnival found it "very disappointing," especially as he fails to specify any of his grounds of complaint. To say that "only two people came out of it with credit" is an unwarranted reflection on those present as well as the organisers. It is all very well to say in these times that it ought to get better support, but as most of British film-land was there, and the *Referee* (which has recently had generous help from British film-land for its own "stunts") was the only grumbler, it is puerile to pretend that it was not an emphatic success, social as well as financial. Such comment we strongly resent.

What is the "Film Face" competition being run at the Hippodrome, Croydon? As a showman's stunt it is intelligible. But we hope the good people of Croydon will be acquainted with the real facts about the Industry. Among these are (1) that amateurs are barred from studios; (2) that no amateur can be transformed into a star without years of hard and heartbreaking experience; (3) that 80 per cent. of our professional players are unemployed; and (4) that all such competitions, and, indeed, everything which encourages the uninformed and screen-struck amateur, are condemned by the responsible heads of the British producing Industry.

meant the colossal growth of the most influential industry in the world. In 1896, the output of the Kodak works at Rochester was a million feet, which in eight years grew to ten million feet. To-day this output exceeds 50,000,000 feet per month, or the staggering total of 600,000,000 feet—113,000 miles—per year.

The curious thing in connection with the early discoverers and exploiters is the absence in many cases of any prevision of possibilities. Many of these pioneers saw little in their own discoveries but the perfection of a scientific toy or two. Sir Augustus Harris sent for Paul in 1896 and arranged for the "Theatrograph" to be shown at Olympia—which thus became the first establishment where the motion picture was shown as a complete entertainer. "It won't draw the public for more than a month," he said. "People soon get tired of these novelties." Alfred Moul put the Animatograph "on at the Alhambra 'for a fortnight' from March 25, 1896. It ran for four years.

The technical side of many forms of apparatus, past and present, are treated by the author at length, but with lucidity and diagrams which make them easily comprehended by the non-technical reader. Indeed, the technical side does not monopolise the book at all. The rise of the picture-play, the picture theatre, microphotography, sound synchronisation, "trick" and educational pictures, camera effects, colour processes, and the modern studio are all dealt with, adequately and graphically, if far from exhaustively. The many sides of the Industry, it must be confessed, cannot be fully explained or discussed within the limits of a single volume, however comprehensive.

In conveying some idea of the magnitude of present-day production, Mr. Talbot commendably avoids the jargon of the publicity-dope journalist, but succeeds admirably in conveying vividly the extent of modern activities, especially in American studio centres. He must also be congratulated upon a resolve not to moralise or expand grandiloquently in any way.

The book represents an enormous aggregation of research in two continents. There is no one in the Industry who cannot add substantially to his knowledge by its perusal, and the public should also find it as arresting as any novel. Here and there one may dispute a fact or an opinion, for instance, when Mr. Talbot says that Great Britain has "never been seriously regarded as a film manufacturer." But his accumulation of valuable facts is on the whole only matched by his scrupulous impartiality and sense of proportion.

Much interest is added to the book by copious photographic illustrations and diagrams, which are as illuminating as they are attractive. If there is one refreshing conclusion to be arrived at more than another, it is a realisation of the very great part played by Englishmen throughout every department of the Industry's operations and in every stage of its phenomenal development.

PULSE OF THE STUDIOS

Actual British Productions Summarised

FILM.	DIRECTOR.	STARS.	CAMERAMAN.	SCENARIST.	STAGE.
ANGLIA FILMS, LTD. —Faraday House, Charing Cross Road.					
"The Fair Maid of Perth."	Edwin Greenwood.	Russell Thorndike, Sylvia Caine.	I. Roseman.	Eliot Stannard.	Completed.
"The Van Roon"	Edwin Greenwood.	—	I. Roseman.	Eliot Stannard.	Starting Shortly.
ARTISTIC FILMS, LTD. —93-95, Wardour Street, W. 1. Gerrard 3210. Studio : Bushey.					
W. W. Jacobs' 2-reelers.	Manning Haynes.	Stock.	Frank Grainger.	Lydia Hayward.	Completed.
ASTRA-NATIONAL. —101 and 179, Wardour Street, W. 1. Studio : Alliance, St. Margaret's. 'Bus 33A, 37; frequent Waterloo trains.					
"Miriam Rozella."	Sidney Morgan.	Owen Nares.	W. Blakeley, S. J. Mumford.	Sidney Morgan.	Completed.
ATLAS BIOCRAFT. —58, Haymarket, S.W. 1.					
"The Rat."	Adrian Brunel.	Ivor Novello.			Scheduled.
B. & C. LTD. —Endell Street, W.C.2. Studio : Hoe Street, Walthamstow (Walthamstow 364 and 712).					
Pett Ridge 2-reelers.	Hugh Croise.	—	A. W. Kingston	Eliot Stannard.	Two completed.
José Collins 2-reelers	Thomas Bentley	José Collins.	A. W. Kingston.	Eliot Stannard.	On fifth picture.
BERT WYNNE PRODUCTIONS. —Vernon House, Shaftesbury Avenue, W.C. 1.					
"The Vanity Mirror."	Bert Wynne.	—	—	—	Scheduled.
"God's Prodigal."	Bert Wynne.	Flora le Breton, Gerald Ames.	W. Blakeley, J. Parker.	Louis Stevens.	Completed.
BERTRAM PHILLIPS. —Thornton House, Thornton Road, Clapham Park. Streatham 2652.					
"Why?"	Bertram Phillips.	Queenie Thomas, Betty Ross-Clarke.	P. B. Anthony.	Frank Miller.	Completed.
"Peg Woffington."	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.	Frank Miller.	Scheduled.
"Her Redemption"	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.	Frank Miller.	Assembling.
"Alley of Golden Hearts."	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.		Third week.
DAVIDSON. —Lea Bridge Road, E. 10. Walthamstow 634. 'Buses 35, 38; trams 81, 55, 57.					
"Eugene Aram."	Arthur Rooke.	Arthur Wontner, Barbara Hoffe	Leslie Eveleigh.	Kinehen Wood.	Completed.
"The Wine of Life."	Arthur Rooke.	Clive Brook.	Leslie Eveleigh.	—	First week.
GAUMONT. —Line Grove, Shepherd's Bush, W 12. Hammersmith 2090. 'Buses 12, 17, and C.L.R. trains.					
"Claude Duval."	G. A. Cooper.	Nigel Barrie, Fay Compton.	Henry Harris.	Louis Stevens.	Nineteenth week.
"Hounded Down."	—	—	—	—	Scheduled.
"The Happy Ending."	—	—	—	—	Scheduled.
"What Money Can Buy."	—	—	—	—	Scheduled.
GEORGE CLARK PICTURES, LTD. —47, Berners Street, W. 1. Museum 3012. Studio : Beaconsfield, Bucks. Beaconsfield 183.					
"Diana of the Islands."	F. Martin Thornton.	Nigel Barrie, Phyllis Lytton.	Emile Lauste.		Completed.
"Conscripts of Misfortune."	F. Martin Thornton.	All-star.	Emile Lauste.		Completed.
GRAHAM CUTTS.					
Title undecided.	Graham Cutts.		Claude McDonnell.	A. J. Hitchcock.	Scheduled.
GILBERT AGENCY.					
Title unannounced.	Perey Nash.	Rex Davis.	Bert Ford.	C. Fraser.	Starting.
HEPWORTH PICTURE PLAYS. —Walton-on-Thames. Walton 16. Trains to Walton or Shepperton from Waterloo.					
"A Daughter in Revolt."	C. M. Hepworth.	Alma Taylor.	—	—	In progress.
IDEAL FILMS, LTD. —Boreham Wood, Elstree. Elstree 52. Trains from St. Pancras.					
"The Great Well."	Henry Kolker.	Thurston Hall, Seena Owen.	H. Wheddon.	—	Assembling
"Old Bill Through the Ages."	Thomas Bentley.	Syd. Walker.	H. Wheddon.	Captain Bairnsfather.	Completed.
"I Will Repay."	Henry Kolker.	Flora le Breton.	J. Rosenthal, jun.		Completed.
"The Typhoon."	Chas. Hutchison.	Chas. Hutchison.	H. Wheddon	Eliot Stannard.	Completed.
"Charley's Aunt."	Thomas Bentley	—	—	—	Scheduled
STOLL. —Temple Road, Cricklewood. Willesden 3293.					
"The Prehistoric Man."	A. E. Coleby.	George Robey,	D. P. Cooper.	Sinclair Hill.	Completed.
"Henry, King of Navarre."	Maurice Elvey.	Matheson Lang, Gladys Jennings	J. J. Cox.	Isabel Johnston	Fifth week.

PULSE OF THE STUDIOS—(Continued)

FILM.	DIRECTOR.	STARS.	CAMERAMAN.	SCENARIST.	STAGE.
"The Tower of London."	Maurice Elvey.	Matheson Lang.	—	—	Scheduled.
"The Wolf."	Maurice Elvey.	Matheson Lang.	—	Leslie H. Gordon.	Scheduled.
"The Beggar's Opera."	Maurice Elvey.	—	—	—	Scheduled.
"The Great Prince Shan."	A. E. Coleby.	Sessue Hayakawa	D. P. Cooper.	Sinclair Hill.	Sixth week.
"Miranda of the Balcony."	Maurice Elvey	Matheson Lang	J. J. Cox.	—	Sixth week.
"The Yu Sen's Devotion."	A. E. Coleby.	Sessue Hayakawa,	D. P. Cooper,	—	In progress.
WALLS & HENSON.					
"Tons of Money."	Frank Crane.	Leslie Henson, Flora le Breton.	Bert Cann.	Tom Webster.	Completed.
WALTER WEST.—Princes Studio, Kew Bridge, Chiswick 574.					
"The Stirrup Cup Sensation"	Walter West	Violet Hopson.	G. Toni.	J. Bertram Brown.	Fourth week.
WELSH PEARSON.—41, Craven Park, N.W. 10; and 3-6, Rupert Street, W. 1.					
Title Undecided	George Pearson.	Betty Balfour.	Percy Strong.	George Pearson	Starting.

Where They Are—and What They Are Doing

The Editor will be glad to insert particulars at any time of the professional activities of our readers.

Gladys Jennings is leading lady in "Henry, King of Navarre" at Stoll's.

David Hawthorne is at work for A. E. Coleby in the Stoll production of "The Great Prince Shan."

H. Nicholls Bates, besides being assistant to A. E. Coleby, is playing a part in the Sessue Hayakawa picture "The Yu Sen's Devotion."

Charles Farrell, lately playing in "Love and Hate" at the B. and C., is stage director and heavy lead in "The Silent House" on tour for George Pickett, and is at the Tottenham Palace next week.

Sydney Fairbrother is to play in "Kate, or Love Will Find a Way" at the Kingsway, on Monday week.

Harry J. Worth has been playing for Thomas Bentley in the new B. and C. two-reeler.

Gertrude Sterroll is in France on location with Arthur Rooke in "The Wine of Life" (Granger-Davidson).

Noel Grahame has been playing for Maurice Elvey in "Henry, King of Navarre" at Stoll's.

Buena Bent is to play in George Pearson's new Betty Balfour subject.

Lionel d'Aragon is appearing in the present José Collins two-reeler directed by Thomas Bentley for the B. and C.

Milton Rosmer has been playing lead at the Brixton Theatre this week in "Leatherface."

Fred Raynham is playing an important part in "The Great Prince Shan" at Stoll's.

Charles Ashton is engaged to play in the new Welsh-Pearson picture at the Islington studios.

Clive Brook is leading man in "The Wine of Life" (Granger-Davidson) and was secured through Sidney Jay.

Henrietta Watson is engaged to play in George Pearson's new production.

Melinda Lloyd has been at work at the B. and C. studios

Betty Carter is leading lady in "The Wine of Life" (Granger-Davidson)

Muriel Gregory has just completed her part in "Claude Duval" for George Cooper (Gaumont).

George Foley has been at work in the B. and C. two-reelers at the Hoe Street studios.

Guy Phillips has a part in George Pearson's new Betty Balfour picture.

Lionel Scott is engaged to play in Ernie Lotinga's new burlesque production "Capital Levy," which is about to go on the Gulliver circuit.

Frank Crane has returned to the States.

Ivor Novello is on tour in "The Rat."

What is this proposed kinema studio at the British Empire Exhibition at Wembley, where the public are to be "taken behind the scenes" and shown how films are made? The idea has been whispered about for some months. Apparently Rex Wilson is in some authority in the Amusement Park, which includes the filming "stunt"—an amiable and entertaining side-show to which the real studio world of England can have no objection, so long as it does not pretend to be a demonstration of serious production.

An echo of the British Lion Company and David Falcke was heard this week when Miss Gertrude Bain, who lost £12,000 in this concern, was granted an immediate discharge from bankruptcy. David Falcke had induced this lady, under promises of becoming a "leading lady at £1,000 a week," to finance the concern, which crashed in 1919, landing the unlucky Miss Bain in a dire financial plight. The pity of it is that, according to the report, Miss Bain "knew nothing about film production, and took no advice in the matter." Why not?

In a leading article on Tuesday, the *Daily News* doubts whether the film week programs were good enough to cope with American competition, but adds:—"By this we do not mean to decry the British Industry, for we hold strongly that with the help of imagination and enterprise we can do as well in this country as the Americans. But at the moment, there is need to recognise the fact that in this country we have still much to learn. There is far too much evidence that our producers have not even profited by the mistakes of their rivals, let alone advanced beyond their obvious merits. When an industry has for years succumbed to the enterprise of a competitor it cannot expect to persuade the public in a few weeks that it has suddenly gained superiority."

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CATALOGUES ON
APPLICATION ::

How to 'Damn' the Flowing Tide

The "Manchester Guardian's" Gratuitous Contribution to the Film Weeks

ON the eve of the British National Films Weeks in the North, the *Manchester Guardian*, which is by the way of being, in addition to a solid bulwark of national opinion, a superior observer of films, has published an article, part of which we reproduce, which will be received with something more than disagreement by all those who are honestly trying to improve the status and prestige of the British producing industry. If it had appeared at any ordinary time it would have provoked our comment; but at such a moment its effect is so damaging that it is necessary to point out its wrong-headedness and distortion of facts. Free Trade is no doubt an excellent thing; but one has been accustomed to patriotism from its responsible spokesmen at all times; and this seems a curiously jaundiced and spiteful belittlement of English effort. We leave our readers to judge, for instance, the tone of its opening pronouncements:

"The British Film Weeks are upon us. London has begun the campaign, and gradually all England will follow suit. And there are many accompaniments. The Trade papers have come out with special British numbers. There are letters posted outside picture houses to say how much my Lord So-and-so and Mr. So-and-so else enjoyed such and such a British film and what a pity all other films are not like it, these gentlemen having seen a film perhaps once in their august lives and knowing less about the general standard of production than their own office-boys. Miss Betty Balfour and Miss Alma Taylor make a piteous appeal from the British Broadcasting Station that we should like their pictures and keep on asking for them. The film Trade writes itself congratulatory letters and sees to it that both congratulated and congratulator get their fair share of publicity. It also makes carnival with grim determination. For it is an anxious time. The British film Trade is in a bad way and extremely nervous. The Weeks are a last desperate bid for favour, but, as the secretary himself confesses, they will be useless unless they are followed by a general demand for more British films and oftener. In fact, they have done everything they can to advertise and call attention to an article for which there has never been much demand, and are now watching results to see if it is going to be worth stocking in the future. And the game is in our hands—the public's. What do we really think of it? Well, the first thing that strikes most of us is the irony of it all. The cry has been "Be all British, use our poor, starving artists and get away from the influence of America." And yet the films of which the Week promoters seem most proud, their special tit-bits, have been built entirely around the personality and methods of a specially imported American star. It is really rather ironical that we should have to send across the Atlantic for Betty Blythe and Betty Compson to make our own

Film Weeks a success. We really have to hand it to the Americans this time. They have used our national film campaign as a brilliant bit of self-advertisement.

"All sorts of kind people in the American film industry have written or cabled—signing their own names very large—to say how nice it is that British people should at last see British films, and have even specified those they would prefer them to see first. These, strangely enough, are always the ones with American stars in them."

In the first place, there is not the slightest evidence to show that the prominent people who praise British pictures on occasion are any less qualified to do so than those who are freely quoted in lauding foreign productions. As to the "mutual congratulation" charge, that is certainly not a charge to make against our picture-makers—certainly not as regards the public. It is not true to say that the British picture is an article for which "there has never been much demand." British production once dominated the world; and even to-day the requests for more good studio products made here are not confined to the kinemagoer. They are made by the greatest and most illustrious personages in the land.

The most absurd charge, however, is that British pictures are "built entirely around the personality and methods of a specially imported American star." This is simply clotted drivel. Its misleading nature is such that one is inclined to suspect a wilful and grotesque distortion of fact. Only one picture of the whole of the British National Film Week offerings, viz., "Woman to Woman," centres round an American star. In fact there is a much larger British-born element in the average list of American film-releases.

To say, therefore, that we have to fetch American stars over to make our Film Weeks a success is mischievous twaddle of an insidiously damaging kind; and it is therefore equally absurd to say that the Film Week has "tended to degenerate into a mere foil to America's acknowledged supremacy."

The writer of the article, it is charitable to assume, is unaware of the conditions which make American appreciation significant and valuable. These are allied to the same conditions which justify the occasional inclusion of an American star, and have as their basis some ultimate footing in the world-market which is to-day mainly American. To continue our extracts:

"The British Industry has, with singular lack of foresight and a curious ingenuousness, allowed itself to be jockeyed into the position of a rather clumsy pupil who, for once, has earned the patronising praise of the master. Those of us who are really anxious for the well-being of British films most bitterly resent such an attitude. It is degrading, to say the least of it. We should like to see the British

Film Week standing on its own very sturdy legs. The Film Week is here; let us see what it has to offer us.

"One must frankly acknowledge that the best things it has to bring are not of this month or of last. Many of them have years to their credit. It does not follow that we shall see them, although they are available for the Film Weeks; for the exhibitor is ever prone to prefer the newest, although it be not the best. The British Film Week would be well worth celebrating if it brought back to the theatre such genuinely good productions as "Alf's Button," "A Prince of Lovers," and "The Bill of Divorcement"; although we might whisper that the chief beauty of the last-named is the acting of Constance Binney, brought over from America specially for the occasion."

The last remark is so tinged with an anti-British prejudice (for even "A Bill of Divorcement" was not written round an American star's personality) that the outlook of the writer stands revealed as that of one who is actually trying to bolster up a case against his own country's products as such.

His final dismissal of the matter is as under:

"The British Film Week is a harmless pastime of a number of well-meaning people who show little real appreciation of the mentality of their fellow-countrymen. The British nation does not like to be coerced: where it might be led it will not be driven. Nor does it relish restrictions that hamper the enjoyment of legitimate pleasures, even if these pleasures be American films. British audiences will prefer British films quickly enough when these are better entertainment than those of other countries. They will even be clamorous for them. But until that day arrives not all the lord mayors in the land will make them spend their one-and-threepences on entertainment that does not entertain."

Our only comment upon the mentality of our fellow-countrymen regarding our own pictures is that the writer appears to be an extraordinarily incompetent judge of it. For the British public during the past fortnight has gone to see British pictures again and again, smashing exhibitors' records everywhere.

Our pictures are made under stifling conditions which amaze Americans. They are in need of all the encouragement they can get from an industrial, an imperial, and an educational point of view. From every paper they have had encouragement except one. Does this mean that the rest of the Press are all wrong? The Industry asks for no favours. The Press are doing it a good service in condemning bad British pictures. But an article such as the one quoted is vindictive in essence and indicative of the spirit of W. S. Gilbert's

"Idiot who praises, in enthusiastic tone, All centuries but this and every country but his own."

Motion Picture Studio

The Only Organ of British Film Production

Vol. III. No. 142

Saturday, February 23, 1924

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Contact with the Public

IT may be doubted if any industry depends more on the middleman than does the motion picture industry. The distributor and exhibitor, honestly seeking to encourage making of the most profitable and the most satisfying pictures, are nevertheless in a position of enormous control. Their judgment is often shrewd; but while it remains distinct from that of the public, it will always be subject to a certain degree of mistrust. All over the world the study of the film-public's preferences is becoming more and more vital, and in this country, where picture-making is so precarious, a real knowledge of what the public, as a whole, find satisfying is as essential to production activity as it is difficult to acquire.

* * *

The Value of Competitions

FOR that reason we welcome anything which can be construed into some sort of index of public taste. At present there are newspaper contests to decide the most popular British pictures and the most popular British stars. The results should be instructive. But even here confusing factors will discount their complete reliability. Chief among these is of course the accessibility of such pictures to the public; and it may freely be asked whether the number of bookings that pictures get is not going to affect public judgment? We ask this because a number of excellent British pictures have received scanty bookings, and that some are the very pictures upon which the industry is most anxious to obtain a verdict other than that of the exhibitors.

* * *

The Kind of Story

THE association of a star with a theme makes it difficult to dissociate story values from other film values; and the "favourite film" is often a question of

"favourite star." But it should be remembered that a star's vogue is only partly dependent upon histrionics and personality. Valentino recognised this when protesting not long ago against being handled in mediocre stories and scripts. It cannot be gainsaid that the finest star in the world cannot overcome the effects of an indifferent narrative and continuity. The most recent example of this is "The White Shadow." Seldom has the force of our contention been, indeed, so aptly illustrated. As to the story that people want, it may fairly be said that its prime requirements are the dual ones of general appeal and clever treatment—two elements often difficult, but seldom impossible, to reconcile.

* * *

Stories from the Public

IN this connection the appeal of Welsh, Pearson & Co. through the *Referee* for a story to suit Betty Balfour's personality and powers is significant. The only thing that may not unreasonably be urged against the contest is that it implies a difficulty in getting material so acute that every other avenue has been presumably unprofitably explored. Whether this is so or not, the impression will probably be conveyed. Possibly a story or two may be found, although our personal experience of such prize offers is that they produce little more than a welter of illiterate rubbish, much of it bad enough to be funny. However, it will, no doubt, interest one or two able members of the public (or even of the Trade) and if it should unearth one real film-author it will be worth while, quite apart from its undoubted value as a publicity "stunt." By the way we hope that amateurs will keep away from scenario "tuition" of all kinds. If they want to learn script technique, let them get a book on the subject. It will be cheaper and more reliable.

* * *

"Screen-face"

Contests

MOST unequivocally do we protest against the screen-face competition now being run at two important outlying kinemas. We have every sympathy with all reasonable exhibitor's "stunts," and it is possible that the exhibitor is in this case as unaware as his audience that stars cannot be picked out in this way for the screen any more than they can be for the stage. But quite apart from the unprecedented and devastating slump which has increased the unemployment among capable professionals to 80 per cent., there is a very real reason which should dissuade those embarking on all such competitions, and that is the encouragement to those swindling film "schools" which batten on the public credulity, and all the more likely to discredit the Industry when a showman lends his status to their opportunity. The British National Film League

and the C.E.A. may well look into these things in the interests of the whole Industry—and of the public.

* * *

That Fifteen Per Cent.

AT the K.R.S. dinner on Tuesday, S. Rowson delivered some very reasonable observations on British pictures. He considered that a preponderance of foreign products on the screen of any country was not a wholly desirable state of affairs, and dwelt on the claims of the native industry for sympathetic consideration. His remarks were well received, and we think that the fair-minded members of the American Industry—and we include Englishmen handling American products—see the point of view of the British studio and largely sympathise with it. One thing is certainly clear. It is no use urging exhibitors to book pictures because they are British.

* * *

Co-ordination to Come?

VARIETY is the spice of a kinema program and a firm's output as much as of life in general. We note that E. A. Baughan lately suggested that several of our producing firms might amalgamate, and that more care might be taken to ensure variety. Whether amalgamation would do this is doubtful. For variety in pictures, we suggest, is not merely a matter of subjects. It is also largely a matter of treatment. The policy—and even the mentality—of a firm is expressed through all its pictures, even though the themes differ. Amalgamation might be feasible in certain directions. But we would rather not see it if there is any danger of the strongly marked characteristics of one firm being imposed upon—and being substituted for—those of another. Such an effect would simply mean a devastating and stagnating uniformity.

* * *

Continental Studios

WITHIN the next few months it is probable that several British producers will be utilising Continental studios for production. The arguments in favour are the rate of exchange, the location facilities, and the European market. Against this are the vexatious importation formalities and delays and the national barriers, which are not only those of language. Very few attempts at "international appeal" pictures have been successful; although, of course, some of them have never deserved to be from the outset. Let it not be forgotten, however, that if an "international appeal" is sought, the nation whose sentiments, ideals and manners (despite real differences) most closely resemble our own is the very nation whose markets are the most valuable. We refer to America.

HIGH LIGHTS

News and Views of British Film-land

Bertram Phillips' last completed production, based upon an original story by Burton George called "Why?" is to be distributed by Gaumont, who have acquired this subject and will shortly present it to the Trade. It has been rechristened "Straws in the Wind." The theme is one of the grim realities of life, treated in a semi-fatalistic strain. Queenie Thomas, in the leading rôle, is supported by Ivo Dawson, Fred Paul, Betty Ross-Clarke, Clifford Cobbe, Daisy James and Sydney Fairbrother.

A renewed activity at the Stoll studios has been foreshadowed in film-land during the past few weeks. Rumours of new productions and producers are rife. The 1924 program at Cricklewood is not yet fully adumbrated, but it promises to be extensive. Sinclair Hill is now busy upon the scenario of E. Phillips Oppenheim's novel, "The Conspirators," which he will shortly direct, with (probably) David Hawthorne, now playing Lord Dorminster in "The Great Prince Shan," in the leading rôle. "The Conspirators" is a modern strong mystery drama, with burglary (by mistake), a murder and a surprise ending.

Adrian Brunel tells me that "The Man Without Desire" has done extremely good business at the Tivoli this week, which is excellent news for a specially presented British picture following so striking a success as "Scaramouche." Nina Vanna made an excellent little speech on Monday, and an equally excellent impression.

On Monday last George Pearson began the first scenes of his new production, starring Betty Balfour, at the Famous Players-Lasky studios, Islington. The story and subject are not yet to be disclosed, but the supporting cast includes Stewart Rome in the male lead, Sir Simeon Stuart, Charles Ashton, Guy Phillips, Buena Bent, Donald Searle and Henrietta Watson.

Louis Stevens, the fertile script-writer who has been responsible for several successful scenarios of recent British pictures, is launching out into production. The title of his subject is "Broken Hearts of Piccadilly," and the scenario is by A. S. C. Kirner. Bert Cann (who did "Tons of Money") is the cameraman. Details of cast and commencement are not yet to hand.

Important Notice to all our Readers

From this issue the *Motion Picture Studio* is to be absorbed into the *Kinematograph Weekly*. In the course of its existence the *M.P.S.* has served many useful purposes. It was the mainspring and the foundation of the Kinema Club, and it has done more to advance the interests of artistes, producers and studio workers than any other factors in the life of the producing industry. While it has put forward herculean efforts to support the industry and the profession, it has not received the reciprocation which such efforts deserved.

To the energy and the loyal enterprise of P. L. Mannock, its acting-editor, the *M.P.S.* and the producing profession owe a great deal, and it is a pleasure to us to announce that his activities on behalf of British studios will not be lost.

From the next issue, all the news of picture-making in this country will be found in the *Kinematograph Weekly*, to which paper Mr. Mannock will now be attached.

We look to those engaged in production to afford him all the co-operation and encouragement possible so that he may be able to keep before the Trade as a whole all the studio news and developments.

FRANK A. TILLEY.

ED., *Kine. Weekly*.

In a far from unfriendly leaderette, the *New York Morning Telegraph*, under the heading of "Well, You Cannot Blame the British for Trying," comments on the Film Weeks. Its facts are not all accurate, but one or two take some answering, especially its final dictum: "Film Weeks, conventions, banquets, newspaper propaganda to the contrary notwithstanding, British films will monopolise the British market just as soon as they excel those from America. The man who spends his money at the box-office will decide that."

Interviews with Betty Blythe and Malvina Longfellow appear on the same page, from which we learn from Miss Blythe that the English manner, with its tea intervals, "is not conducive to getting a lot of work done"; and from Miss Longfellow that English pictures are ahead of American on story values and historical accuracy.

Percy Nash's new subject is now announced. It is an original screen story by H. Fowler Mear, entitled "The End of the World," and is in essence a modern fantasy. Rex Davis plays the leading male rôle, and Daisy Gilbert, Pauline Peters and Sydney Felker are also in the cast. Work has begun with Bert Ford as cameraman and Jack Raymond as assistant.

One of the incidents in Walter West's "The Stirrup Cup Sensation" is the use of slow-motion photography in deciding an objection to the winner of a race. It is not, as has been stated, the first time that slow-motion as such has been introduced into a film story, for the excellent Samuelson picture, "The Knock-Out," utilised the device for the detection of a boxing foul. But I am reminded that many Turf people think that every winning-post should have an official slow camera, as wrong decisions have before now been made by judges, who, being human, are fallible.

The *Daily Express* cartoon depicting the political situation as a British Film Week was a happy inspiration. The posters of "Fires of Fate," illustrating a striker, "Lights of London," with Russia, and Mr. Baldwin as "The Man Without Desire," were pleasant conceptions.

CALLOUS COUPLETS

A certain movie heroine
Looked just the same when off the screen.
Beneath a mask she had to shelter;
For folk would recognise—and pelt her.

I am glad that the threatened clashing of the British Trade shows next Tuesday has been averted. "I Will Repay" is being shown, as originally fixed, by Ideal, at the Marble Arch Pavilion at 11 a.m. Edward Godal has transferred the presentation of the first three of the new José Collins series of two-reel dramas, directed by Thomas Bentley, to the following morning (Wednesday). They will be shown at the New Oxford Theatre at 11.15 a.m.

A. E. Coleby is well advanced with "The Great Prince Shan." This Sessue Hayakawa picture is full of incident, and international as regards plot and characters. Fred Raynham plays Oscar Immelman, a military agent, and was subject to some unfavourable attentions when walking abroad in a Uhlan cap in the South of France. The closing of the picture is the departure of Hayakawa in an airship.

A Tibetan fair, which is interrupted by the sudden advent of an aeroplane, is one of the scenes in the second Hayakawa picture, "The Yu Sen's Devotion." The incident was "shot" in a French valley lately, and the aeroplane pilot, told to sweep down as low as possible, was as near as was comfortable to the heads of the assembled multitude. D. P. Cooper, with Casabianca-like doggedness, kept turning regardless of inward qualms, and a very fine and thrilling picture was the result.

It is Unofficially stated——

That certain people in the Industry are to blame for making the British Film Weak.

That Alma Taylor is making a feature of theatre-queue tea-parties.

That Maurice Elvey's new torches are a great success.

That Sir E. Marshall Hall was not referring to the studio Industry when he described the British Trade as prosperous.

That Nina Vanna hates learning speeches by heart.

That Stoll's, after all, have got tons of money.

That secret marriages are as much an epidemic in filmland as influenza.

That the public who like a good picture will even overlook its being British.

That the Kinema Club has a formidable snooker pool team.

That bad Trade show music prevents certain reviewers from going to sleep.

That no American film was help up by the dock strike.

The Regent Film Co. are showing on Monday morning, at the Shaftesbury Pavilion, a series of one-reel "action" stories featuring Gerald Ames. They are called "Fights Thro' the Ages," and portrays Saxon, quarterstaff and duelling demonstrations, in which the popular player and expert swordsman demonstrates his versatile prowess.

Not only cameramen, but also the rest of the studio world, are requested by Kenneth Gordon to note that the Annual Dinner and Dance of the Kine. Cameramen's Society takes place at the Holborn Restaurant in a month's time—to be exact, on Friday, March 21. Those who attended this cheery function last year enjoyed the evening hugely. Ladies are especially invited. Tickets can be obtained at the Kinema Club or from members of the K.C.S. Entertainments Committee.

The K.C.S. annual general meeting, by the way, is to be held at their headquarters, the Kinema Club, on Friday, March 7, when all camera craftsmen are invited to be present.

Megaphone

Where They Are—and What They Are Doing

Kate Gurney is playing in the "Annie Christie" prologue at the Palace Theatre.

Donald Searle is playing a part in the new Welsh-Pearson production.

Bob Vallis has been at work in "The Stirrup Cup Sensation," for Walter West.

Tom Waters has lately played in "Henry, King of Navarre," at Stoll's.

Gertrude McCoy has concluded her recent theatrical tour.

Adelqui Millar, who has been on the Continent with Rex Ingram, is expected back in London within the next few days.

Isobel Elsom is in "The Green Goddess" at the St. James's Theatre.

Charles Levey has been at work in "Henry, King of Navarre" for Maurice Elvey.

Eve Belcham has been playing in "The Great Prince Shan" for A. E. Coleby, at Stoll's.

Gertrude Sterroll has completed her part in "The Stirrup-Cup Sensation" for Walter West, and is playing in "The Wine of Life" for Granger-Davidson, directed by Arthur Rooke.

Gerald Ames is on tour in "The Prisoner of Zenda."

Frank Stanmore is in "Alley of Golden Hearts," directed by Bertram Phillips.

Edward O'Neill is playing René, the astrologer, for Maurice Elvey, in "Henry, King of Navarre."

Sir Simeon Stuart has a part in George Pearson's new Betty Balfour picture.

Fred Rains has been engaged to play a part for Percy Nash in the new Gilbert production "The End of the World."

Adrian Brunel is leaving for Algiers next week.

Philip Hewland is playing the Duke of Winterest in "Monsieur Beaucaire," revived to-night at the Strand Theatre.

Ann Trevor is playing at the Royalty Theatre.

"The Wine of Life"

The new picture directed for I. B. Davidson by Arthur Rooke is not, as has been stated, a Granger-Davidson production. Butcher's Film Service will handle "The Wine of Life." We had a brief line from Clive Brook, on location in the South of France, this week, and learn that work is going on well, and that the company is pushing on to a different spot for some special settings.



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CATALOGUES ON
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PULSE OF THE STUDIOS

Actual British Productions Summarised

FILM.	DIRECTOR.	STARS.	CAMERAMAN.	SCENARIST.	STAGE.
ANGLIA FILMS, LTD. —Faraday House, Charing Cross Road.					
"The Fair Maid of Perth."	Edwin Greenwood.	Russell Thorndike, Sylvia Caine.	I. Roseman.	Eliot Stannard.	Completed.
"The Van Roon"	Edwin Greenwood.	—	I. Roseman.	Eliot Stannard.	Starting Shortly.
ARTISTIC FILMS, LTD. —93-95, Wardour Street, W. 1. Gerrard 3210. Studio : Bushey.					
W. W. Jacobs' 2-reelers.	Manning Haynes.	Stock.	Frank Grainger.	Lydia Hayward.	Completed.
ASTRA-NATIONAL. —101 and 179, Wardour Street, W. 1. Studio : Alliance, St. Margaret's. 'Bus 33A, 37; frequent Waterloo trains.					
"Miriam Rozella."	Sidney Morgan.	Owen Nares.	W. Blakeley, S. J. Mumford.	Sidney Morgan.	Completed.
ATLAS BIOGRAPH. —58, Haymarket, S.W. 1.					
"The Rat."	Adrian Brunel.	Ivor Novello.			Scheduled.
B. & C. LTD. —Endell Street, W.C. 2. Studio : Hoe Street, Walthamstow (Walthamstow 364 and 712).					
Pett Ridge 2-reelers.	Hugh Croisc.	—	A. W. Kingston	Eliot Stannard.	Four completed.
José Collins 2-reelers	Thomas Bentley	José Collins.	A. W. Kingston.	Eliot Stannard.	On sixth picture.
BERT WYNNE PRODUCTIONS. —Vernon House, Shaftesbury Avenue, W.C. 1.					
"The Vanity Mirror."	Bert Wynne.	—	—	—	Scheduled.
"God's Prodigal."	Bert Wynne.	Flora le Breton, Gerald Ames.	W. Blakeley, J. Parker.	Louis Stevens.	Completed.
BERTRAM PHILLIPS. —Thornton House, Thornton Road, Clapham Park. Streatham 2652.					
"Why?"	Bertram Phillips.	Queenie Thomas, Betty Ross-Clarke.	P. B. Anthony.	Frank Miller.	Completed.
"Peg Woffington."	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.	Frank Miller.	Scheduled.
"Her Redemption"	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.	Frank Miller.	Assembling.
"Alley of Golden Hearts."	Bertram Phillips.	Queenie Thomas.	P. B. Anthony.		Fourth week.
DAVIDSON. —Lea Bridge Road, E. 10. Walthamstow 634. 'Buses 35, 38; trams 81, 55, 57.					
"Eugene Aram."	Arthur Rooke.	Arthur Wontner, Barbara Hoffe	Leslie Eveleigh.	Kinehen Wood.	Completed.
"The Wine of Life."	Arthur Rooke.	Clive Brook.	Leslie Eveleigh.	—	Second week.
GAUMONT. —Lime Grove, Shepherd's Bush, W 12. Hammersmith 2090. 'Buses 12, 17, and C.L.R. trains.					
"Claude Duval."	G. A. Cooper.	Nigel Barrie, Fay Compton.	Henry Harris.	Louis Stevens.	Twentieth week.
"Hounded Down."	—	—	—	—	Scheduled.
"The Happy Ending."	—	—	—	—	Scheduled.
"What Money Can Buy."	—	—	—	—	Scheduled.
GEORGE CLARK PICTURES, LTD. —47, Berners Street, W. 1. Muscum 3012. Studio : Beaconsfield, Bucks. Beaconsfield 183.					
"Diana of the Islands."	F. Martin Thornton.	Nigel Barrie, Phyllis Lytton.	Emile Lauste.		Completed.
"Conscripts of Misfortune."	F. Martin Thornton.	All-star.	Emile Lauste.		Completed.
GRAHAM CUTTS.					
Title undecided.	Graham Cutts.		Claude McDonnell.	A. J. Hitchcock.	Scheduled.
GILBERT AGENCY.					
Title unannounced.	Percy Nash.	Rex Davis.	Bert Ford.	C. Fraser.	Starting.
HEPWORTH PICTURE PLAYS. —Walton-on-Thames. Walton 16. Trains to Walton or Shepperton from Waterloo.					
"A Daughter in Revolt."	C. M. Hepworth.	Alma Taylor.	—	—	In progress.
IDEAL FILMS, LTD. —Boreham Wood, Elstree. Elstree 52. Trains from St. Pancras.					
"The Great Well."	Henry Kolker.	Thurston Hall, Seena Owen.	H. Wheddon.	—	Assembling
"Old Bill Through the Ages."	Thomas Bentley.	Syd. Walker.	H. Wheddon.	Captain Bairnsfather.	Completed.
"I Will Repay."	Henry Kolker.	Flora le Breton.	J. Rosenthal, jun.		Completed.
"The Typhoon."	Chas. Hutchison.	Chas. Hutchison.	H. Wheddon	Eliot Stannard.	Completed.
"Charley's Aunt."	Thomas Bentley	—	—	—	Scheduled
STOLL. —Temple Road, Cricklewood. Willesden 3293.					
"The Prehistoric Man."	A. E. Coleby.	George Robey,	D. P. Cooper.	Sinclair Hill.	Completed.
"Henry, King of Navarre."	Maurice Elvey.	Matheson Lang,	J. J. Cox.	Isabel Johnston	Fifth week.
"The Conspirators."	Sinclair Hill	Gladys Jennings	—	Sinclair Hill.	Starting shortly.

PULSE OF THE STUDIOS—(Continued)

FILM.	DIRECTOR.	STARS.	CAMERAMAN.	SCENARIST.	STAGE.
"The Tower of London."	Maurice Elvey.	Matheson Lang.	—	—	Scheduled.
"The Wolf."	Maurice Elvey.	Matheson Lang.	—	Leslie H. Gordon.	Scheduled.
"The Beggar's Opera."	Maurice Elvey.	—	—	—	Scheduled.
"The Great Prince Shan."	A. E. Coleby.	Sessue Hayakawa	D. P. Cooper.	Sinclair Hill.	Sixth week.
"Miranda of the Balcony."	Maurice Elvey	Matheson Lang	J. J. Cox.	—	Sixth week.
"The Yu Sen's Devotion."	A. E. Coleby.	Sessue Hayakawa,	D. P. Cooper,	—	In progress.
WALLS & HENSON.					
"Tons of Money."	Frank Crane.	Leslie Henson, Flora le Breton.	Bert Cann.	Tom Webster.	Completed.
WALTER WEST.—Princes Studios Kew Bridge. Chiswick 574.					
"The Stirrup Cup Sensation"	Walter West	Violet Hopson.	G. Toni.	J. Bertram Brown.	Fourth week.
WELSH PEARSON.—41, Craven Park, N.W. 10; and 3-6, Rupert Street, W. 1.					
Title Undecided	George Pearson.	Betty Balfour.	Percy Strong.	George Pearson	Starting.

Footlights v. Studio
Compensations and Some Drawbacks

by DONALD MACARDLE

MANY stars have published their views on acting for the screen as compared to acting on the stage; but if comparisons are odious this one must surely be an exception, for everyone who has experience of both mediums must at some time balance one against the other. Not being a star, my views are of no particular importance, but they may have their interest.

The first thing that appealed to me about screen work was the absence of monotony—instead of playing the same scenes day after day, month after month, as on the stage, to have absolutely fresh creative work in front of you every day. That is, to me, the greatest attraction of film work.

I think that, for the camera, the work is more creative and less reproductive than for the stage; however explicit the scenario, a film part must be capable of infinitely more interpretations than one in which you are tied down to the lines, and therefore very closely to the author's conception of the character.

I have heard film-acting described as "the art of face-pulling"; did the author of that phrase stop to think of how much

can be conveyed by the manner of lighting a cigarette, by the throwing down of a hat, by the play of every single muscle in the whole body? Surely one of the greatest fascinations of film acting lies in the devising of actions and gestures that will tell as plainly as words the character's exact frame of mind, exact degree of emotion?

This wider scope for the imagination compensates a great deal for the loss of the voice, but I find one great drawback to the screen as a medium of expression for the actor, and that is the inevitable "cutting." What is the use of studying a character, showing his gradual development and reaction to the circumstances which form the plot, when the whole psychological sequence of the part may be thrown out of proportion, tortured, by the deletion of a single scene or a few feet of film? Very short shots and "cutting in" may be advantageous to the story, but they give the artiste no chance for fine characterisation or for sustained emotion.

I feel very strongly that the principals should constantly be shown their own work on the screen; without this help it is very difficult to gauge the relative value of the scenes which, whilst closely related, are shot with long intervals between.

Perhaps the greatest satisfaction would be obtained by adopting the stage and the screen as your medium alternately, but in so doing, could you hope to achieve very much at either?

COMING BRITISH
TRADE SHOWS
"I Will Repay"

IDEAL—From the novel by Baroness Orczy—Directed by Henry Kolker—Photographed by J. Rosenthal, jun.—Leading Players: Holmes Herbert, Flora le Breton, Pedro de Cordoba, Lewis Gilbert, A. B. Imeson, Marquiesette Bosky.

Marble Arch Pavilion, Tuesday, February 26, at 11 a.m.

Jose Collins' Dramas

B. AND C.—Stories and scenarios by Eliot Stannard—Directed by Thomas Bentley—Photographed by A. G. Kingston—Leading Players: José Collins, Arthur Wontner—Three two-reelers—Controlled by Moss Empires, Ltd.

New Oxford Theatre, Wednesday, February 27, at 11.15 a.m.

E. Watts-Phillips is playing at Drury Lane in "Good Luck."

Eva Westlake is playing at Stoll's in "The Great Prince Shan," for A. E. Coleby.

For the Fullest News of British Studios, see the "Kinematograph Weekly."

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Screen Values

Measuring up the Week's Product

"The White Shadow"

BALCON, FREEDMAN AND SAVILE—Story by Michael Morton—Scenario by A. J. Hitchcock—Directed by Graham Cutts—Photographed by Claude McDonnell—Leading Players: Betty Compson, Clive Brook, A. B. Imeson, Henry Victor—Controlled by W. and F., Ltd.

WHEN a production is made in this country with the pick of British stars and the added commercial and artistic presence of a pretty and clever American screen actress of great box-office repute, one is entitled to expect a better result than "The White Shadow." If the picture had been the first effort of a modest little firm one could understand more readily some of the shortcomings and their causes. But there is plenty of evidence in the picture of expenditure, and one is forced to the conclusion that in spite of great opportunities for making a picture as fine in every way as the producer's "Woman to Woman," those responsible—mainly producer and star—have not been as keen or as anxious to do so with the material at their disposal.

Without going into the picture at great length, it should be said that it is a great mistake for the producer of what has deservedly proved the greatest British picture of the year, and the outstanding success of the British Film Weeks, to turn out a successor which falls so short in the essential qualities of story and sincerity. We challenge anyone connected with this picture to declare that they were as interested in what they were doing as in "Woman to Woman." Why is this? With the exception of the cameraman—and Claude McDonnell's photography is even better than in this picture's predecessor—there is a woeful lack of excellence. We are not disposed to blame the players, who are, indeed, ill served by so unconvincing a theme; but they will, like the producer, suffer by its quality.

It should be distinctly understood, however, that we are only decrying the picture in a relative sense. Possibly haste had something to do with the picture's shortcomings. But this, if true, is a reason rather than an excuse.

The story is one of twin sisters, differing in temperament. One attracts a young American, but leaves home before his affection matures. Her father goes after her and becomes a derelict. The flighty sister is found in a Paris cabaret, and the sedate one is wooed in error. The missing sister is found by the one who has stepped into her shoes, and induced to resume her status in the man's affections, which she does. The good sister dies, and her soul passes into the body of the twin. The father is found, and the man and girl are united. We forbear, on account of inconsistencies, from outlining it more fully.

As a vehicle for the technique of double-photography (splendidly done) it has some warrant; but the treatment and scenario after the first few scenes, quite fail to invest an inherently unconvincing theme

with any real grip or plausibility, even though the central idea is a fine one.

The treatment by the scenarist and producer, though sound in the outward and individual outlining of scenes, has been frankly careless as a whole, and this is so obvious that the interest in the story practically ceases after the first two reels. Moreover, the picture has been indifferently edited and titled, with stilted sentimentality and bald phraseology which has, at the best, the qualities of good punctuation.

One prefers, therefore, to dwell on the picture's good points. These include, in addition to the superb camera work, some excellent direction of many individual scenes. The locations have been very intelligently chosen and exploited, especially those of Devonshire and Switzerland. The mounting is first-class, and the interiors and lighting irreproachable. There is a very fine atmosphere got over in the cabaret scenes.

The acting is excellent, remembering always the limitations imposed on the players. Betty Compson is fine in many scenes, although confusion between the sisters is at times almost courted. It is not her fault that this exists; to be frank, the story's interest is not strong enough to make the spectator worry much about it. Clive Brook is excellent, although much of his footage is taken up with unimportant action. A. B. Imeson gives a powerful performance as the father, which only the improbabilities of the treatment prevent being really effectual; and his make-up is remarkably good in the three different phases of his downfall. Henry Victor is good, even though wasted on a pointless part, and Olaf Hytten has been allowed to overdo his facial play most unaccountably. None of the other players impress. The whole cast are worthy of a better vehicle for their talents.

"The White Shadow" is not a bad picture. But Graham Cutts can afford least of all British producers to turn out a very ordinary production. Everybody knows he can do something ten times as good, and by lowering the high standard he has established for himself to this extent, he is doing a real disservice to the British

Industry, his artistes and himself. It is a great pity. We have no doubt he will make more pictures like "Woman to Woman," and that is precisely the reason why "The White Shadow" should be overlooked.

Summary

DIRECTION: Excellent in scenes, but half-hearted in the aggregate.

STORY AND SCENARIO: Mechanical and inconsequential treatment of a real idea.

ACTING: Very good in spite of players' handicaps.

INTERIORS: Magnificent.

EXTERIORS: Exceptionally fine.

PHOTOGRAPHY: Superb

"Lieut. Daring and the Water Rats"

McDOWELL—Directed by J. B. McDowell, E. Youngdeer and Percy Moran—Photographed by E. L. Wilson—Leading Players: Percy Moran, Leila King, Muriel Gregory, George Foley.

IN noticing a picture such as this brevity becomes a mercy. Crudity and primitiveness are its outstanding characteristics. A melodramatic theme, capable of being made into a good script with real "punch," has been treated with novelletish banality and bathos, illiterately sub-titled (why will these titlers persist in that verbal outrage "alright"?) and directed under evidently makeshift conditions. There are some good harbour exteriors.

The artistes can show little of their worth in such a picture; but from gleams here and there one sees that Percy Moran and Muriel Gregory in particular have the makings of first-class screen players. It is a pity that such pictures are seriously put out as representative of native production. Humorously re-titled, it might pass as a comedy. Some of the action is excellent; but story, continuity and direction are puerile. Possibly we might not have thought so in the year 1904.

Stoll's Scoop

Acquisition of "Tons of Money"

The wide-awake enterprise of the Stoll organisation was exemplified this week by the important announcement that they have acquired the screen version of "Tons of Money," made lately by Frank Crane, under the auspices of Walls and Henson, and starring that truly great comedian, Leslie Henson, of "Alf's Button" fame. The picture, which has been edited by Tom Webster, also includes Mary Brough, Elsie Fuller, Roy Byford and Douglas Munro in the cast, and the leading lady is Flora Le Breton, in the part made famous during the phenomenal run of the play by Yvonne Arnaud. An early Trade show is expected.

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